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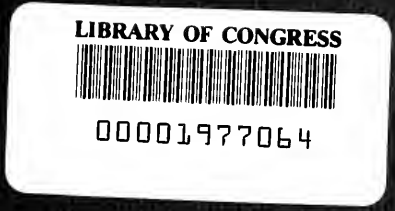

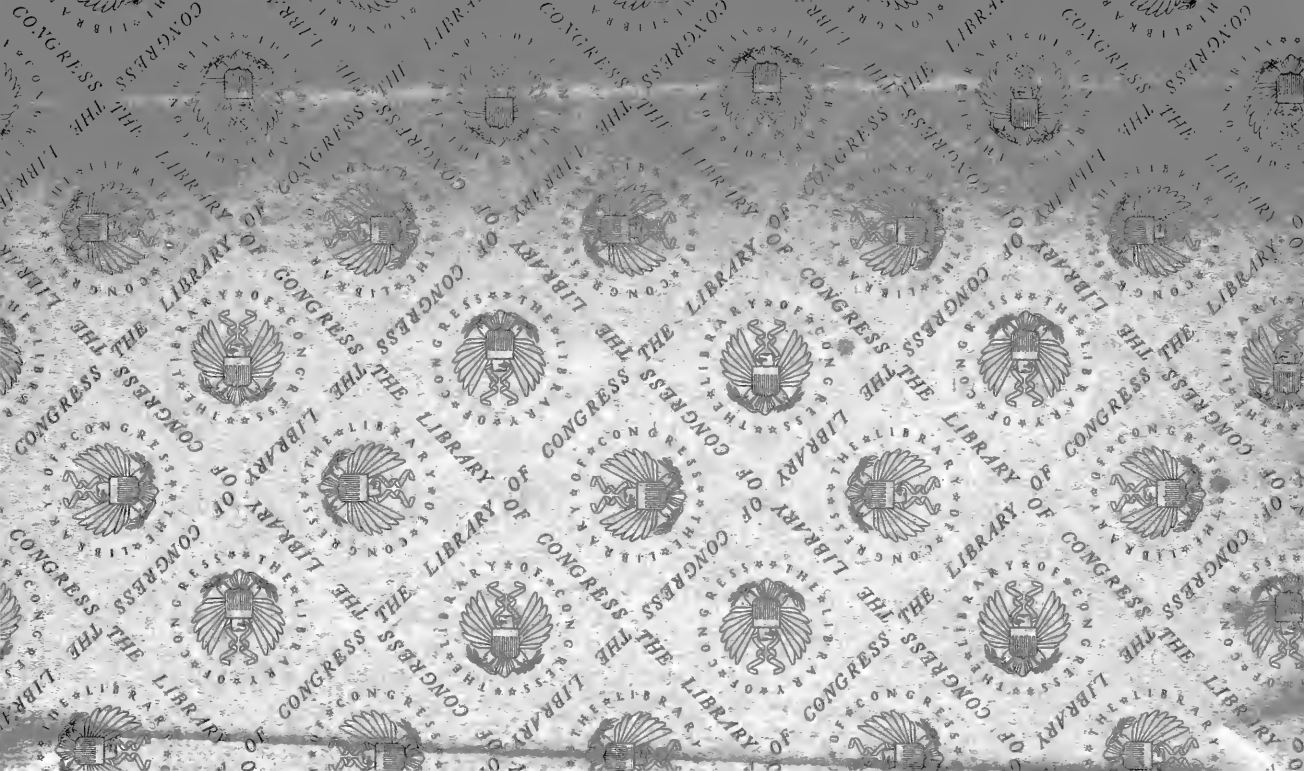
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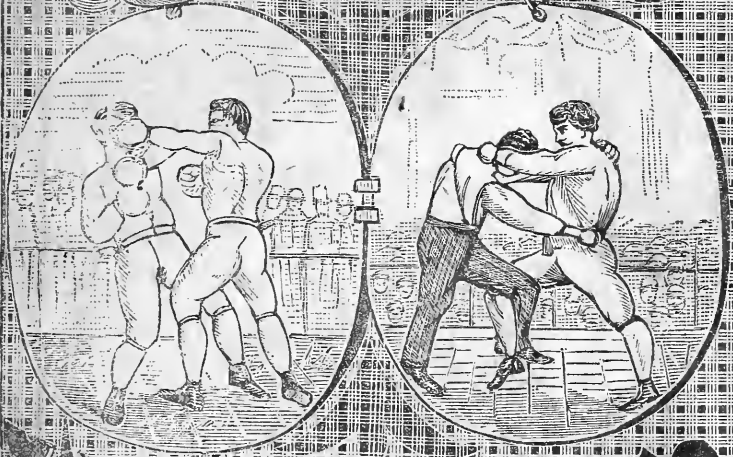
BOXING AND WRESTLING



ED. JAMES, N.Y.

THE

COMPLETE HANDBOOK

OF

BOXING

AND

WRESTLING;

WITH

FULL AND SIMPLE INSTRUCTIONS

ON ACQUIRING THESE

USEFUL, INVIGORATING, AND HEALTH-GIVING ARTS.

ILLUSTRATED WITH

FIFTY ORIGINAL ENGRAVINGS AND PORTRAITS.

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By

ED. JAMES,

AUTHOR OF "THE DUMB-BELL AND INDIAN CLUB," "HEALTH, STRENGTH AND MUSCLE," "PRACTICAL TRAINING," "MANUAL OF SPORTING RULES," "THE GAME COCK," "TERRIER DOGS," ETC., ETC.

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JAMES MACE.

THE SCIENCE

OF

BOXING.

INTRODUCTION.

No one is capable of imparting to others a knowledge of that which he is not thoroughly familiar with by practical experience; and those who may out of jealousy or from inquisitiveness want to be informed as to "What we know about sparring and wrestling," we will so far gratify as to say that twenty years or more ago our preceptor was the renowned Yankee Sullivan, and that later on a regular course of lessons was had from William Hastings, conqueror of Orville Gardner and others; Sam Freeman, the best teacher of his day, and James Hunter, of Brooklyn, who received his tuition from Johnny Walker and Yankee Sullivan. For a few years we tried to impart all we knew to a host of others by sparring with them, and while confessing to have received many a sprained thumb, black and blue arms, and a black eye or two, sprinkled with a few bloody noses, during our course of sprouts, none of these annoyances occurred when possessed of the proper knowledge, backed up by plenty of practice. Few have witnessed more glove contests, or oftener acted as referee in matches with and without the gloves, and had not our sight become impaired, there is no telling where we should have stopped—

perhaps, instead of dealing in sporting goods and writing books on sporting matters, we might have tacked onto our name "Professor" and been teaching the young idea how to shoot out his left and stop with his right in a proper manner—as we are not, we take this method of giving instruction, believing and hoping all who read, ponder, inwardly digest, and, above all, practice its precepts, may become a great deal cleverer than we ever were.

OBJECT AND BENEFIT OF SPARRING.

THERE is no single exercise taught in our gymnasiums, or practiced on land or water, which calls into active use more parts of the body at the same time than the art of sparring. It brings into play every muscle and nerve from the eyes to the toes, while the brain plays a very conspicuous part. It is for this reason, more than to make candidates for the Prize Ring, we take a stand in its favor, adding that a knowledge of the science will be found of incalculable value if ever you should be forced into a fight, be attacked by some street rowdy, or be called upon to defend either sex from insult or actual assault. A complete knowledge of sparring gives confidence and courage, coolness, presence of mind, quick perception, grace, elasticity, strength, manliness, and, even when the knife or pistol has been attempted to be used, we have known scores of cases where their weapons have been seized and a sound thrashing administered to those bent on killing them or someone else. The main object in sparring is to strike your adversary as often as possible and prevent him from striking you.

GENERAL OBSERVATIONS.

UNTIL you have learned to protect your thumb and got used to guarding, an occasional sprain may be the result, although this need never happen when the hands are properly closed. The right forearm may become more or less bruised, which can be cured by applying brandy and water to the part a few times. In striking, throw the weight of the body on the left leg, bending the knee slightly and extending the right leg as much as poss ble. In stop-

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ping blows, throw your weight on the right leg and always set the muscles of the arm firm, for if kept otherwise, the blow is apt to be the means of making your own arm hurt yourself.

The proper time to strike is when your partner lifts his left foot, or projects his left arm, or shuts his eyes, taking care that he does not initiate by catching you in the same way.

An impetuous sparrer may be very much bothered and annoyed by your simply holding the left arm straight out in front, as he runs at you, receiving its full force in the face, after which he will soon stop to consider and discontinue his rushing tactics.

Straight blows, from the shorter distance they have to travel, compared to round ones, are always the best. We should advise that twenty minutes be the maximum for sparring at one time, as every faculty of the mind and body are actively employed during the set-to, and suggest the propriety of being rubbed dry with a coarse towel at the conclusion. The most dangerous, although not necessarily the most exposed points of attack are the temples, throat, butt of ear, eyes, nose, jawbone, mark (or pit of stomach), loins, ribs and the heart.

It is always best to avoid exercise with the gloves on a full stomach; at least two hours should elapse between eating and sparring, and where possible the set-to should be practiced in a well-ventilated room, or, better still, on the turf in pleasant weather. The costume should be: a short-sleeved undershirt, pantaloons or knee tights, long, white stockings, and high, laced-up shoes with low heels; a handkerchief or web belt tied around the waist, to keep the garments snug, will be found useful. The padding of the gloves should project well over the tips of the fingers, and to avoid what is known as "palming" (striking with the heel of the hand), it would be well to have the gloves heel-padded, with strings to tighten, in order to hold them more firmly on the hand. Medium-sized gloves are the best; those made small and hard are pretty nearly as bad as having none on at all, while the other extreme is to be condemned, it being impossible to make a good display with four pillows between your faces. Gloves when soiled may be cleaned with benzine. As every one, whether with or without lookers-on, naturally wants to appear to the best advantage, it may

not be amiss here to state that when sparring where there is sunshine or gas-light, it should be the object to get that light to shine in your rival's face and upon your back.

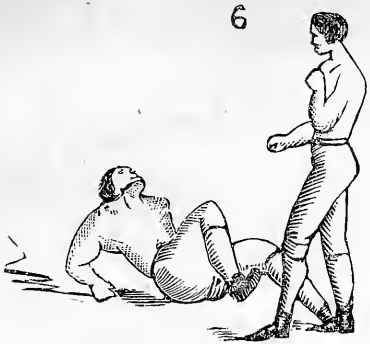
LEARNING TO STRIKE WITHOUT LOSING BALANCE.

One of the first things to be acquired is how to balance yourself, so as in case you miss a blow, not to fall headlong forwards. For this purpose procure a pair of five or six pound dumb-bells, and strike forward at some imaginary object, first left, then right, and so on changing, throwing out the arms full length and as far forward as possible without getting off your balance, keeping the feet in the same position all the time. A striking-bag, fifteen or twenty pounds weight, suspended from above so as to reach about as low as your chest, may be used with great advantage for learning to balance, as well as for hitting out. To acquire celerity of eye, hands, feet and head, suspend an inflated bladder, and hit, parry or dodge as it rebounds—it will keep you busy, and, although recommended by no other work, there is nothing to equal this sparring with the bladder for exercise or amusement.

THE BEST ATTITUDE.

Nearly every authority as to the attitude of a sparrer differs, but the easiest and most natural position will, by experience, be found to be the best. Holding the arms high involves a continual strain upon them, more tiresome than their active use. Sawing the air may look showy for a time, afterwards becoming very monotonous as well as useless. Leaning the body forward or backward, standing too wide or too close, are each and all faults very easy to acquire, but hard to get rid of. No better instance, as an example, can perhaps be given than the fighting attitude of Mr. James Mace, the retired champion, who is, beyond a doubt, the cleverest sparrer in the world. (See portrait.)

The head should be held neither too far back nor too far forward, with chin neither too high nor to low, but as natural as possible, without any studied or affected air. Mouth should be closed, and eyes not open too wide—the eyes being the tell-tales; and you should show no intentions with them yourself while practicing, at the same time read-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ing your adversary's—only keep a determined look, and don't shut your eyes at every feint or when hit, as this is fatal to you, and just what your opponent wishes. The left arm should be held with the elbow touching a little above the left hip, the forearm slightly curved upwards, the back knuckles to the front, hands partly closed when sparring, wholly so when delivering a blow. The right arm's most natural and proper place is across the body, the hand just below the left nipple and forearm protecting the "mark," or pit of stomach, the inside part of the glove lying flat on the body; the left leg foremost, a little in advance of the right, the latter being turned out more than the former, the weight of the body principally on the right leg. In sparring, throw out your left slightly in advance to and fro, as also your right, but not so much as the other, rising up on the toes, or taking small steps in front when the body should lean slightly toward your man. On stepping forward with your left foot, if he moves backward, bring up your right foot after it; but if he advances, stand your ground, or take a slight back-step, and thus keep manœuvring till you see your chance to lead or counter.

FIRST LESSON.

Leading with Left and Stopping with Right.

In practicing the first movement, the contestants should, in the attitude previously explained, stand near enough for the left-handed straight blow to reach the face, but not so close as to touch each other's feet, and then strike quickly and with full force a straight blow with the left hand at the nose, eye or mouth of each other, always having a point to hit at, and that a vulnerable one, for the forehead or cheek-bone is as much apt to hurt the one striking as the one struck. When one leads, which should be done alternately, the other should stop by either catching the blow on the right forearm, or turning it aside by raising the right arm and throwing the blow one side upwards, but not throwing the hand to the right beyond the line of the shoulder. After the lead, which let go with full force, draw left arm quickly back to the side. Practice this lesson till both can stop and lead well, and without awkwardness or embarrassment.

SECOND LESSON.

Left-handed Countering.

In the first lesson instruction was given about leading and stopping; this lesson is on leading and stopping at the same instant. No change is necessary in position, but simultaneously each one must dash out his left hand at his opponent's face (always aiming for a special mark), and at the same time raise the right arm, catching the blow as before stated, drawing left back, and repeating the lesson ten or fifteen minutes at a time. When thorough in this movement, but not till then, the back-handed chopping blow, and a very severe one it is, may be used after stopping the left lead, by quickly striking downwards with your right at an opponent's nose before he can recover his proper guard.

THIRD LESSON.

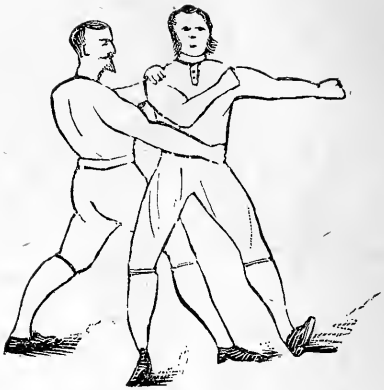
Leading and Stopping Left and Right.

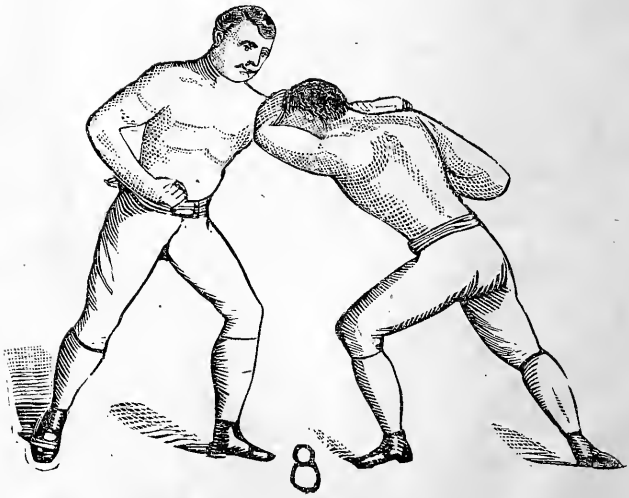
The learners will, in same posture as previously, take it in turns, striking the left at face and right at butt of left ear and stopping these blows. The left must be aimed at the head, a straight hit, followed immediately by the right sent slanting across, the spot in view being the butt of the ear. The manner of stopping these left and right handers is by elevating the right forearm, so that the elbow points upwards, while the right open hand is held over the left ear, leaving room to see over the guard—the first, or left-handed blow, aimed at the head, is thus caught on the right elbow, and the slanting right-hander is stopped by the palm of the other's right. In stopping these blows, the left is held in reserve during friendly practice.

FOURTH LESSON.

Stopping and Delivering Body-blows.

No change in figure from other lessons, but instead of leading with left at the face and following with right on ear, the left is directed in a straight line at the pit of the stomach, and the right aslant at the small ribs on the left side. The first, or stomach left-hander, is stopped by knocking the blow downwards with your right, and the





second, or blow at the ribs, must be rendered futile by drawing the left arm over them and close to your side. The stomach-blow is also stopped by keeping the right forearm across it, as in the original guard, which is perhaps the best, as if, in attempting to knock the blow downwards, the movement is made too quick or too slow, you are more apt to be hit than when keeping the arm steady across the body. The pupils can practice delivering the right at the "mark" and the left at the right ribs, which must be stopped by holding the right arm close to the side and knocking downwards with the left. When a blow is aimed at the "mark," and by any mishap it cannot be stopped, drawing in and holding the breath will neutralize the pain otherwise sure to follow.

FIFTH LESSON.

Delivering and Avoiding Cross-counters.

The right-handed cross-counter is only used when the left of your antagonist is on its way to strike and his body thrown somewhat forward by the movement. When his left face-hit is sent out, throw your head slightly to the right, bring the right shoulder forward, and with the right hand aim a slanting blow at his left ear. This cross-counter may be stopped by quickly covering the point of attack with the right hand palm towards your adversary, the same as explained in the third lesson. If you should happen to spar with a man standing right hand and right foot foremost, it will be well to become accustomed to changing your attitude in the same way—the cross-counter then would come from your left sent in over his right lead.

SIXTH LESSON.

Upper-cuts.

When an opponent has a habit of ducking his head and thereby avoiding blows without resorting to stopping, it is apt to confuse; but, on a few repetitions, his caper will be made known by certain signs beforehand, which, when properly understood, will give the opportunity to administer that severe blow, the upper-cut, delivered the instant your opponent ducks his head down, by describing a half-

circle upwards with the right—if aimed well, with the large knuckles upwards, it will be sufficient to make him quit and stand to you, face to face. Ducking is frequently done to get in on the body, and mostly resorted to by experts, who depend on quickness of legs to get away from the upper-cut. When an opponent attempts to use the upper-cut blows with either hand, by keeping the right arm across the body and the left across the face will form an effectual guard against it.

SEVENTH LESSON.

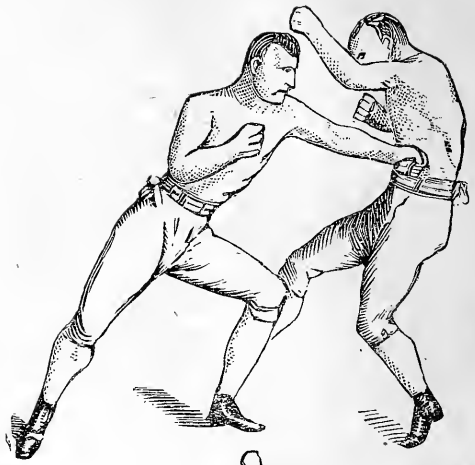
Ducking and Dodging.

This should only be indulged in when blows are sent in too rapid to stop, as in half-arm hitting, and requires great activity and long practice to adopt with safety. It may be practiced by each one in turn in close quarters, when in a regular set-to, each on his merits, as also dodging the head from side to side. It is fair, and adds much to the interest when all the points are made in a set-to, always looking out and being on the alert for upper-cuts. Dropping on one knee is sometimes resorted to, to avoid a wicked blow when it cannot be stopped or dodged.

EIGHTH LESSON.

Half-arm Hitting.

When in close quarters, or to avoid being taken hold of, or thrown, it is necessary to acquire the half-arm hits, which are those from the elbow to the fist, only needed when there does not admit of striking the full length of arm blow. It will often happen, by accident or unavoidable causes, that you are rushed in upon before being prepared, and that is the time to bring into play all the half-arm hitting you are capable of, which, when an antagonist is retreating, may enable you to literally fight him down.



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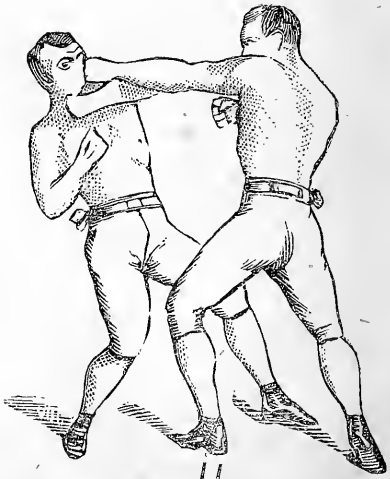

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NINTH LESSON.

Feints.

Almost any trick resorted to to throw an opponent off his guard is a feint. Looking at one place and striking at another is often done—this is not alone a source of perplexity to the amateur, it is almost as much so to the professional till he has got the hang of it. When two are sparring together, one may feint or make believe to aim at the face and send in a stinging hit on the "mark," or feint at the body and with the same hand strike the nose. The left is used almost exclusively in feinting. A steady guard, coolness, and quickness will soon put a stopper on these feints, by being ready to counter or cross-counter when the real blow comes.

TENTH LESSON.

Shifting or Manœuvring.

By the time the scholar will have learned this part of the art he will be able to make a good display with a good sparrer. The manœuvring consists of taking back steps to avoid a rusher, or working forward to follow up a retreater, or stepping to the left or right and letting an opponent pass by headlong, administering a cross-counter as he passes, pretty sure to take effect and perhaps knock him down. It is good for both to resort to this, as it will learn to keep a proper balance, one of the great essentials in a good boxer. When about to be cornered, or expecting to be, a step back or wheeling around by throwing the right leg behind the left will enable the party to see how the land lies behind him, so as to avoid a rusher who may be his superior in strength.

ELEVENTH LESSON.

Fibbing.

After a number of exchanges have taken place on both sides, and upon getting into too close quarters, seize your opponent quickly with the left and encircle your arm round his neck, and then fib away at his face with your right. The recipient will reciprocate by fibbing you in

return on the ribs with his right. The way of getting out of the dilemma is to suddenly duck the head, which will release his hold, and then spring back and recover guard.

TWELFTH LESSON.

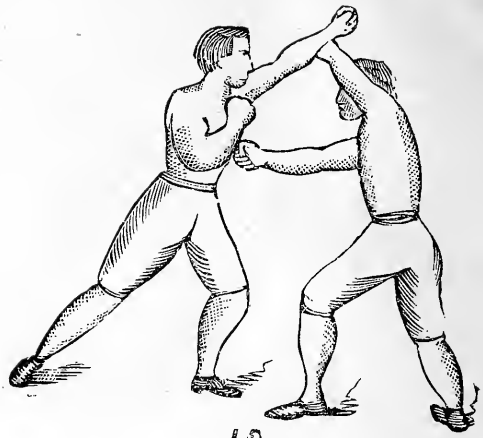
Getting in and out of Chancery.

As in fibbing, explained in the previous lesson, the object is to seize your adversary around the neck with your left arm, drawing his head close to your left side, then putting on the hug by tightening the left arm about his neck, and at the same time holding his left wrist with your left, proceed to punish him about the face with your right until you are tired. To extricate yourself from a similar dangerous condition, if you should fail to induce him by a vigorous use of your right from behind on his short ribs, then force your right arm over his left shoulder against his throat, pressing it backward with all your strength, or make the best of your way by slipping through his arm and dropping on your knees. Another method of getting an opponent in chancery is when he attempts to dodge under either arm, for the purpose of avoiding your lead and to be able to use his fists on you from the rear, to seize him around the neck as he stoops to pass by, and then, holding his head tight, pay him off by a vigorous application about his body, with an occasional rap on the face from behind across your back.

ILLUSTRATIONS.

Frontispiece - - - - - - - James Mace.

No. 1. Sparring for an Opening.
No. 2. Counter Hitting.
No. 3. The Back Heel.
No. 4. In Chancery.
No. 5. The Drop Game.
No. 6. The Knock Down.
No. 7. The Cross Buttock.
No. 8. The Upper-cut.
No. 9. Delivering One on the Mark.
No. 11. Leading with the Left.
No. 12. Stopping Left and Delivering Right on the Body.
No. 13. Manner of Stopping the Left Lead.



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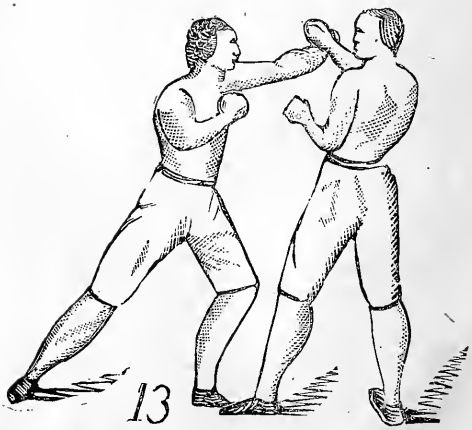

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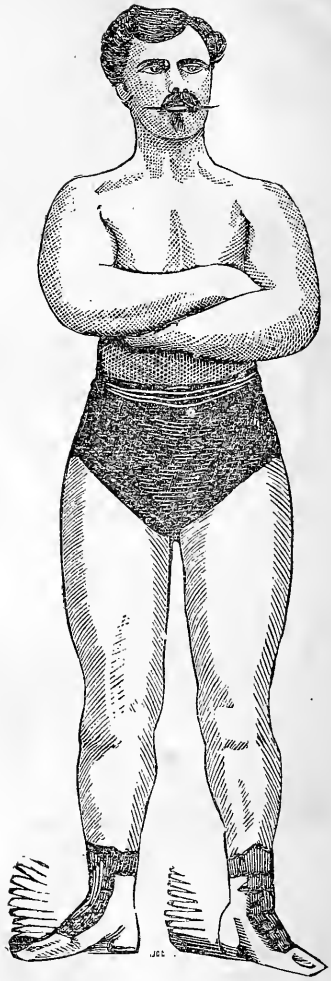

PROF. WM. MILLER.

THE ART

OF

WRESTLING.

GENERAL REMARKS.

Both with regard to security and agreeableness, a close soil, covered with good green turf, is the most proper ground for wrestling on, when care has been taken to remove all the hard bodies which might injure the wrestlers in case of falls, or during the struggles which take place on the ground. Too hard a soil presents but little resistance to the feet, and it weakens the confidence of the wrestlers, because they are afraid of slipping and of hurting themselves in falling. Ground covered with a deep sand is very disagreeable, because in wrestling upon it the body is almost always covered with and the eyes full of sand. Neither boots with high heels, nor shoes with iron about them, should ever be worn while wrestling. The pockets should always be emptied of all things that might be injurious to the movements, or that might do harm at the time of falling. The sleeves of the shirt ought to be turned up above the elbows, the waistband of the trowsers should not be very tight, and the shirt collar should be open. It is expressly forbidden in wrestling for one to take his antagonist by the throat, or by any other improper part, to employ either the nails or the teeth, or

to strike him under the chin to make the water come in his mouth.

In wrestling upright the great advantage consists partly in following attentively all the movements of the feet of our adversary, in order to profit by the moment when he makes a false equilibrium; or, when all his forces are not acting in the same way, he fails in his attempt or attack, and gives us, himself, a real advantage. We see by this how useful it is, in order to wrestle with advantage, to study the equilibrium during the active station, then to know how to employ with advantage the action of the lever, to conquer or to oppose any obstinate resistance when our adversary is stronger than we.

The position which sometimes appears hopeless is often that which procures the victory. The reason of it is simple; he who has apparently the advantage almost always abates his vigor, instead of which he who is ready to yield assembles all his powers, makes a last effort, and takes advantages of his adversary, who believed himself already conqueror. The latter is so much the more disconcerted because he did not expect this vigorous resistance; for this reason, he who has the advantage ought never to give himself up to too much security; nor ought he who finds himself in a critical position to despair of success; but, on the contrary, he ought to oppose an obstinate resistance to the last extremity. It sometimes happens in wrestling that he who meets with a vigorous opposition, which he did not expect, soon loses his courage; the violence of the first shock is often followed by a dejection which he is not able to overcome, and the obstinate resistance which he experiences having soon exhausted his strength, he gives up his hopes, sometimes at the very moment when his adversary is on the point of yielding him the victory. As it is seldom that all the qualities of a good wrestler are found united in the same person, the great advantage at the time of the encounter is to discover immediately the weak part of one's adversary; has he the advantage over us with regard to weight, address, prudence and quickness will powerfully serve to fatigue him. (Address doubles the faculties of the body. Prudence and quickness often supply the place of strength when we know how to employ them with advantage.) We must carefully avoid being held tight in the arms of a man who is stronger than ourselves, and being carried away by him,

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or we must render his so doing useless and fatiguing by interlacing ourselves in his legs, and by fixing ourselves round his neck, which we hold with force. The wrestler will at length be persuaded that the strength of a man is of little consequence when he who possesses it is deficient in those qualities which are acquired by experience and judgment.

SQUARING WITH THE HANDS, OR WRESTLING WITH THE FISTS.

In this position he who proposes to drag away the other ought to assemble all his forces, feel his equilibrium on the leg which is behind, bend himself gently, place his feet sideways (or pinch with the sole), and pull strongly that way which he wishes to bring his competitor. He who resists employs the same means till he loses his footing. If the greater force with which he is drawn away hinders him from stopping himself in a direct line, he makes a pace sideways, from the right to the left, for example (when the right leg is forward), draws, by this change of direction, his partner out of equilibrium, and endeavors to drag him away in his turn or regain his footing.

HEAD TO HEAD.

In this style of wrestling the one endeavors to make the other give way by pushing him strongly with his head and his arms, one above and the other below. If the ground is firm both have an equal advantage, which they will not always preserve, for one will be able, either by strength or address, to make his adversary recede; and, after he has once been able to put him in motion, he will never give him time to regain his footing.

THE BENDING.

In this action, where perseverance may often procure the victory, it is forbidden to touch one another with the hands, or to endeavor to make one let go by throwing him down, or by wringing his fingers. The bending ought to

be strong enough to hinder the prisoner from escaping, without, however, injuring him or making him fall down. The great advantage is to manage our strength, and to follow, with the greatest suppleness, all the movements of him whom we hold. When the prisoner is taller than the other, the latter ought to raise himself as much as possible on his toes, to keep up his shoulders, and to force away the hand which the other tries to introduce by his forearm. If, after having made several attempts, the prisoner is not able to disengage himself by introducing one or both arms between his own body and that of his antagonist, he ought to take advantage of the moment when the other forces away the arm which he tries to introduce, and endeavor to turn himself in the following manner: by leaning himself to the right, in order to introduce his left arm as soon as he feels that the other raises his shoulder, he makes a movement backward with his head, raises his arms parallel to his ears, and throws them forcibly, from right to left, over the head of his adversary. If he does not entirely succeed in turning himself by this movement, he leans his right forearm strongly against the nape of the neck of him who holds him, and remains in this position till he is able to turn and then disengage himself. He may also disengage himself without the assistance of his arms, but for that he must be very strong, and able often to repeat that blow he makes with his loins, to turn himself as above indicated, or to fatigue the opponent in some manner or other.

BENDING UPWARDS.

As soon as the engagement begins, he who makes the attack lowers gently the right hand of his antagonist, drawing it towards himself, and seizing the moment when the elbow of the arm, which he lowers, is close to the hip, he vigorously moves it off with the right, lowers the left hand of his adversary, making it pass before the body, and bends his left arm on the right, by acting strongly with the shoulder. The two arms are then joined together. During these different actions, the knee, which is before, ought to act in concert with the hands, in order that he who is pulling the other towards himself may make him lose his equilibrium. Here, the left knee being forward, it is the right arm which lowers, and the left which moves off

and bends. To execute this exercise with advantage requires more suppleness than strength. It contributes powerfully to the development of the breast and shoulders, it fixes the upper part of the body on the hips, and prepares the members for all the fine movements of wrestling.

FORMING THE LEVER.

Here strength and tallness give one man great advantage over another who is shorter and weaker. However, the victory is not always on the side of the strongest. Here it is the left that bears away, the right and the head press down on the same side; that is, the left arm of the strongest moves away the right of the weakest, at the same time he leans his head strongly against that of his rival, and tries to overthrow him, by holding him always in the same position. This action, making him who is the least and the weakest bend the upper part of his body upon the hips, makes him yield in spite of himself. This movement is composed of four different actions: 1st, that of the left arm, which removes the right; 2d, that of the head, which leans with force in the same direction; 3d, that of the right arm, which pushes down the left shoulder; 4th, the general action of the upper part of the body, which acts to the right, and causes a gentle but almost inevitable fall.

He who proposes to resist this attack lowers himself gently, till he is able to seize, with his lower hand, the leg of his opponent, pull it up with force, put immediately one of his legs behind that on which the other stands, and lean the upper part of his body forward. However little address one may have, with great quickness he will always overthrow his adversary. Or as soon as the weakest perceives that the other wishes to press him down, he moves his head back quickly, interlaces at the same instant his right leg with the left of his antagonist by placing it inside, lifts up forcibly the leg which he holds, and pushes vigorously to the right, with his right arm, which he places across the chin of the other party; if he does not succeed to overthrow him, he ought at least to take advantage of this action to supplant him whom he holds round the body, by raising him from the ground to overthrow him to the right or to the left, without forgetting, especially, the action of the legs.

THE SEVEN SNARES OR TRIPS.

Among the great number of attacks used in Greek wrestling, we will point out the seven principal trips, or snares. It is extremely advantageous to understand them well, in order to employ them in case of necessity, or to know how to avoid them.

1st. The first, which is called exterior, is made from right to right, outwards, the knees and the hips kept well together; that is, the leg is placed outwards behind the right of the other man.

2d. From left to left. The left leg outwards, behind the left of the other wrestler. In the first case, the left hand of him who attacks draws back the upper part of the body whilst the right shoulder presses forcibly on the breast of him who is to be overthrown. In the second case it is the right hand which draws, and the left shoulder which presses vigorously. In the warmest moment of the action he who attacks ought to stiffen as much as possible the knee which makes the lever. In either case he who attacks ought to make all these partial movements as one single action, executed with the quickness of lightning; he who resists has the same chance as he who attacks, when he has foreseen the blow soon enough to ward it off; if, on the contrary, he has been surprised, or has no confidence in his strength, he ought immediately to disengage his leg and place it behind.

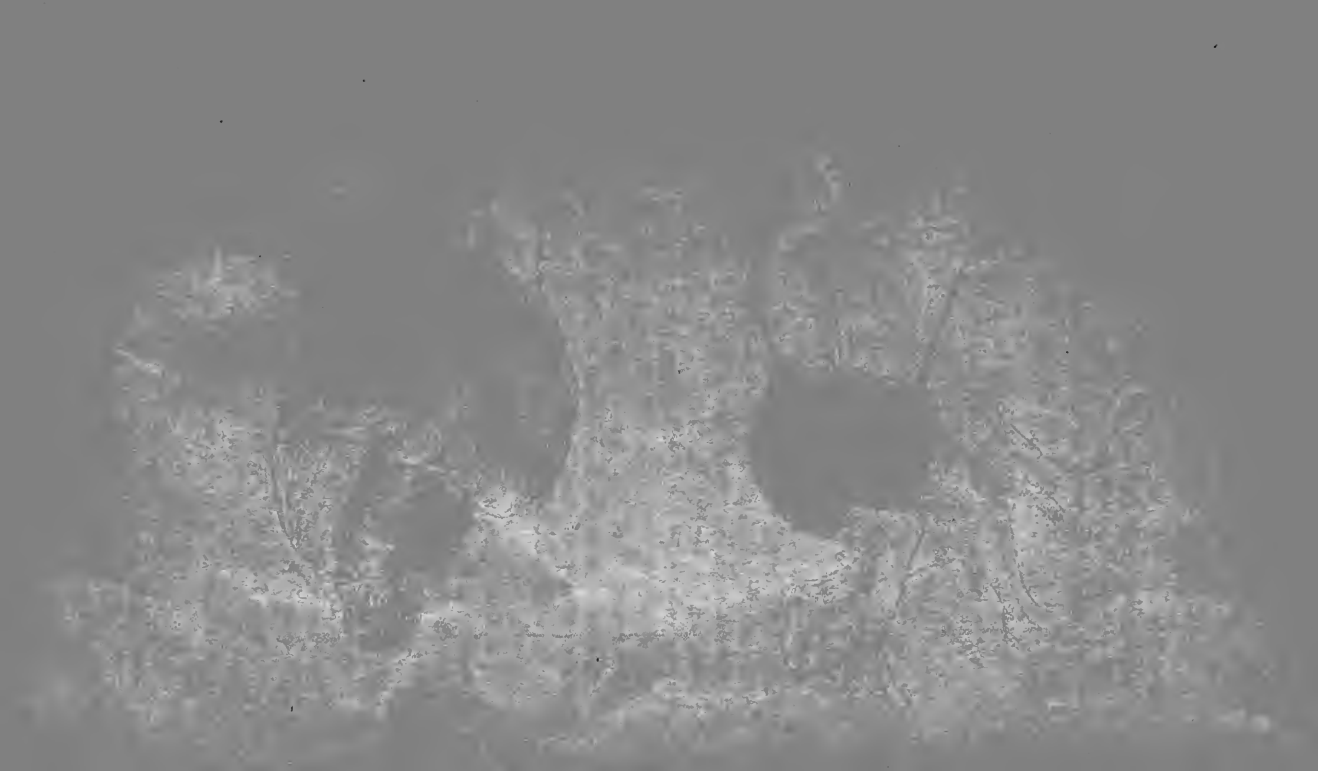
3d. One may also interlace the right with the left, placing it inside, then the under part of the knees are joined, and he who attacks makes the hook on the fore-part of his rival's leg with the point of his foot.

4th. With the right against the left, in the inside, as above said.

5th. By letting himself fall to the left, to raise quickly from the right, with the top of his foot, the left leg of his adversary, tacking it under the calf, and to make it fall on his back, pulling him with the left hand, at the same time pushing vigorously with the right. In both cases he who is overthrown is made to describe a sort of half-turn on the heel of the foot which rests on the ground.

6th. To fall to the right by lifting up from the left, as above indicated.

7th. By giving a violent push from left to right; to take advantage of the moment when the opponent staggers; to



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place the end of the right foot quickly on the exterior part of the foot of the opposite party, and to push vigorously from right to left, without moving the foot which holds. The exterior snare of the left against the right, and of the right against the left, is given when the adversary presents to us one of his legs, sometimes to make a trap, the right for example. If we see that he intends the exterior snare, from the right against the right, we move the left leg quickly, outwardly, behind that which he presents, by engaging him under the knee, we raise it up, drawing towards us with great force and rapidity; we pull at the same time towards us with the left hand, while we push forcibly with the right. When this action is well executed we seldom fail to overthrow our adversary. The blow of the knee is given at the moment when the adversary, bending backwards, moves one of his legs forwards to overturn you, you seize the instant when one of your knees is behind his, to give him with the knee a strong push in that part, and with your hands you draw or push his body in a contrary way. Care must be taken not to give the blow of the knee, except the knee which presents itself is a little stretched.

TAKING THE ADVANTAGE.

As soon as you have seized your adversary you must press your hand flat against his breast, and raise up your shoulders as much as possible, in order to prevent all his movements. This action takes place standing. The wrestlers place themselves one pace distant from each other, the arms bent, the elbows close to the sides, the fists shut, and crossed one upon the other, as high as the stomach. At a signal agreed on they approach, seize, escape, and let go each other, often several times, with great quickness, and endeavor, by means of all sorts of deceptions, to seize a favorable moment for taking the advantage, each one trying to introduce his arms between the arms and body of his opponent, and to embrace him with sufficient force to preserve the advantage. It is not sufficient only to have seized the adversary, as above indicated, but he must be held in this position till he acknowledges his defeat.

OF THE FIRST FALL.

Sufficiently prepared by all the elements of wrestling, we may now, without fearing any accident, familiarize ourselves with one of the most complicated exercises, both by the variety of the movement and the different situations in which we are placed during the action, which is about to be described. Placed opposite to each other, as has been indicated in the preceding exercise, the wrestlers endeavor, by all sorts of movements, to take the advantage; but as here the principal object is for one to throw down the other, it is permitted in the attack, in endeavoring to take him round the body, to throw him in any manner whatever, and when one of the wrestlers is much quicker and more dexterous than the other, it might happen that the victory may be decided before either has taken this hold of the other, for he who has twice thrown his adversary on his back ought to be acknowledged conqueror. As soon as one has taken the other round the body, he who has obtained the advantage ought to keep his head as close as possible on the highest of his shoulders, in order to hinder his opponent from taking it under his arm; then, in raising him from the ground, to push him from one side and to throw him from the other, or to take advantage of the moment when he advances one of his feet and to throw him down artfully by giving him a trip up. He who loses the advantage ought quickly to move his feet backwards—to lean the upper part of the body forwards—to seize, if possible, the other's head under one of his arms—to fix his other hand on the hip, or on the loins, and to make his adversary bear all the weight of his body.

WRESTLING ON THE GROUND.

In this exercise the two wrestlers are lying on the ground, one on his right side and the other on his left, two feet apart and opposite to each other; their arms are lying on their breasts, or extended down by their sides. The action begins at a signal agreed on, and he who is first able to suspend all the movements of his adversary, by holding him confined under him, upon his back, is conqueror. Here cunning, suppleness, agility, strength, and especially resistance, are indispensable. When the wrestlers are of

nearly equal strength, the victory remains sometimes undecided; each takes his turn to be on the top, and it sometimes happens that he who loses the first part gains the other two; or, by making an equal part, renders the victory undecided. In this manner of wrestling, as well as in the others, they very often engage three times, for it often happens that he who has the advantage in the first action loses it in the second, and is consequently obliged to begin again in order to decide the victory.

SIDE-HOLD THROW.

Throw your right arm around your antagonist's waist, beneath his left arm, seizing his right hand with your left in front, then throw your right leg to the farthest extent behind and towards his right side. Lift him off the ground by means of the right arm and press the thigh of your right leg against his left hip, raise your knee, and by a sudden jerk throw him backwards. When you do not wish to struggle, either to avoid being thrown or to throw your opponent, let your dead weight hang on him and swing with his movements. By this means you can rest yourself and tire him out.

BACK-HEEL THROW.

In giving this fall twist your right heel back and round your opponent's left heel, right arm across his throat, and left thrown round his waist under the right arm, clasping him around the waist. Push forward with your right arm, draw his body towards you with the left, and by a quick move of the right leg raise his left foot off the ground and throw him on his back. To counteract this manœuvre, he should remove his leg from before yours, thus placed to entrap him, and place it behind, by which means he obliges you to stand in the same dangerous situation.

CROSS-BUTTOCK THROW.

Rush in and grasp the opposite party round his neck with your right arm, throwing your body across him in front,

seizing his right arm with your left. Get his body across your hip, and by a violent forward movement of your right shoulder and right hip throw him forward on his head.

COLLAR-AND-ELBOW THROW.

In the square hold, or collar-and-elbow throw, each man shall take hold of the collar of his opponent with his right hand, while with the left he must take hold of his elbow. The men then make play with their legs and try to trip one another by quick movements of their feet, and when either one is off his balance seize the opportunity and twist him over on his back.

JAPANESE THROW.

It is common for the Japanese who desire to become very expert to get their companions to bend back their limbs in constrained attitudes, and thus leave the wrestler for hours and hours together, and, indeed, in some instances, even to dislocate and reset any particular limb. Bundles of manilla tied up in lengths of about two feet each form the ring, which is laid on the ground. If the wrestler is thrown within the ring, or falls upon any portion of it, or disturbs any part thereof with his foot, he is considered vanquished. The wrestlers have to stand back to back, and the appointed judge fastens a cord to the elbow of one and the knee of the other; sundry evolutions are then ordered by the judge, calculated to bring the greatest strain upon the limbs of the wrestlers. If either of the wrestlers falter under this exercise, frequently painful, he is excluded from the ring and the other declared victor.

ILLUSTRATIONS.

Frontispiece - - - - - Prof. Wm. Miller.

No. 1. Collar-and-elbow Wrestling.
No. 2. Westmoreland Style.
No. 3. The Side Hold.
No. 4. Græco-Roman Wrestling.
No. 5. French Wrestling.
No. 6. Swiss Wrestlers.
No. 7. Japanese Style.
No. 8. Irish Wrestling.

COMPLIMENTARY PRESS NOTICES

ABOUT

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From a number of very lengthy and elaborate criticisms of the press in various sections of the United States we give the following extracts:

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WHAT THE PAPERS SAY

ABOUT

"PRACTICAL TRAINING," AND "MANUAL OF SPORTING RULES."

BELOW will be found a few from the many encomiums of the New York press on the excellence of these works:

NEW YORK HERALD.

"TREATISE ON PRACTICAL TRAINING."—At a season of the year when most needed EDWIN JAMES' "Treatise on Practical Training" has appeared. This neatly gotten-up book is full of valuable hints to athletes of whatever kind and character, having been compiled with rare judgment, which long years of laborious work in the sporting world has given its author. The unpretentious volume, among other things, contains useful chapters on Training for Rowing, Boxing, Wrestling, and Pedestrianism, in addition to instructions for High and Broad Jumping, Fair Walking, Hammer-throwing, and in fact everything else useful to the professional or amateur athlete.

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NEW YORK SUN.

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NEW YORK SPIRIT OF THE TIMES.

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NEW YORK SUNDAY DISPATCH.

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NEW YORK CLIPPER.

"MANUAL OF SPORTING RULES."—This is the title of a work issued by MR. ED. JAMES. It contains rules regulating Trap-shooting, Cocking Contests, Boat-racing, Prize Ring, Wrestling (different styles), Running, Walking, Jumping, Bagatelle, Lacrosse, Quoits, Rifle and Pistol Shooting, Archery, Shuffleboard, Shinny, Rackets, Handball, Swimming, Pin-pool, Fifteen-ball Pool, Skittles, Foot-ball, Knurr-and-spell, Scottish Games, Ten Pins, Skating, Curling, Fly-casting, Polo, etc. Heretofore where rules were in existence they could be procured only through private sources, or separately; but we now have them in such shape as will meet all demands. In many instances there were no rules, but the publisher has, by consultation with the leading exponents of the several games, combined with his own intimate knowledge of sporting matters, been enabled to supply such wants in a satisfactory manner. The volume is illustrated with engravings representing various games. The work should command a steady sale.

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OPINIONS OF THE PRESS.

Below will be found a few selections from the many flattering notices of the book entitled "The Game Cock," which will be sufficient to testify to the merits of the work.

"New York Herald," March 3.

The famous game cock which Mr. Carleton always introduces into his sketches, and sometimes with rare humor, reminds us that even the fighting chicken has his literature. Mr. Ed. James has just brought that valiant bird to our notice and we are grateful accordingly. Mr. James is an old journalist, and he has published for the benefit of the sporting world a practical treatise on the breeding, training and feeding of game cocks. The work has been prepared with great care. In addition to a thorough exposure of the many tricks resorted to by handlers in the pit, the careful author shows his intimacy with the diseases to which the game cock is subject, and the accepted course of treatment for their cure. The book also contains the standard rules governing cocking throughout the United States, Canada and Great Britain, and much other information of value to those concerned in this enlightened sport

"New York Clipper," Jan. 4.

"The Game Cock," a neatly gotten up 12mo, treating of things appertaining to game fowls, has recently been published by Ed. James. In addition to a practical and easily understood treatise on breeding, rearing, training, feeding, trimming, mains, heeling, spurs, etc., "The Game Cock" contains an exposure of cockers' tricks and the origin, symptoms and treatment of diseases incident to fowl. The revised cocking rules for the various sections of the United States and Canadas add much to the general interest of the work, and it may be looked upon as authority on such matters; the book is bound in cloth, gilt cover, representing Fielding's celebrated picture "Victory," and contains other illustrations.

"Turf Field and Farm," Jan. 3.

"The Game Cock," by Ed. James. We have perused, with considerable interest, an ably written work on the game fowl. The work is published by Ed. James, the well-known sportsman, and will be found to contain a good deal of information never before published in so compact a form. To cockers it will prove of great utility, as it gives full and minute directions how to feed, handle, trim and gaft fowls for actual contest. It also contains the rules of the pits in different states. While averse to the brutal (in our eyes) contests of game birds, we suppose there is no way to prove actual gameness in birds save by the steel tests. Hence this little work will be of great service, and will be perused with interest by those engaged in raising game birds.

"N. Y. Sunday News," Feb. 2.

"The Game Cock."—We have now before us a neat little book with the above title, written by Ed. James, for the past twenty years connected with the sporting press. It teaches how to breed, rear, train, feed and pit game fowls, giving also all the pit rules. It is a volume containing a great mass of information, and all interested in game fowls should have a copy.

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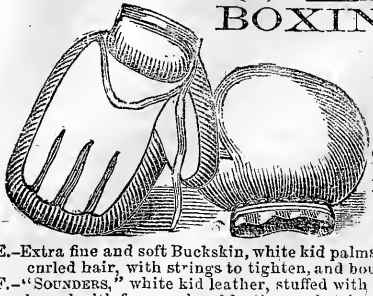

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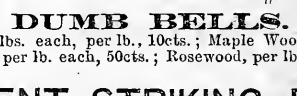

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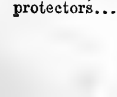
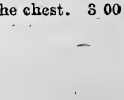


Rapiers, Foils, Single-sticks, Masks, Gloves, Etc.



English Haute Rapiers	per pair $6 00
Iron-mounted Foils	" 2 50
Brass-mounted Foils	" 3 00
Brass-mounted Silinger blade, curved handle wound with fancy leather	$4 50
Wire Masks	per pair $3 50
Wire Masks, with ear protectors	4 50
Wire Masks, with ear and forehead protectors	5 50
Wicket-handle Fencing Sticks	2 25
Fencing Gloves	2 00
Fencing Gauntlets	3 50
Plastrons for protecting the chest	3 00

ATHLETIC GOODS.

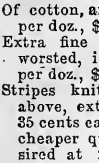
SLEEVELESS SHIRTS.

Cotton Tights (no seams), any solid colors, $30 per doz., $2.75 each.
Same as above, in stripes, $36 per doz., $3.25 each.
Extra fine qualities, knit from worsted, in solid colors, $48 per doz., $4.25 each.
Same as the above, in stripes, $54 per doz., $5 each.
Any of the above, with Initial Letters, Anchors, Oars, Stars, etc., extra, $8 per doz., 75 cents each.

KNEE TIGHTS.

Of cotton, any solid colors, $27 per doz., $2.50 each.
Extra fine quality, knit from worsted, in solid colors, $45 per doz., $4 each.
Stripes knit in either of the above, extra, $3.50 per doz., 35 cents each. Also imported goods of cheaper qualities, furnished when desired at 20 per cent. less than the above prices.

TRUNKS.



Cotton, any colors, $12 per doz., $1.25 each; good quality, $18 per doz., $1.75 each; heavy worsted, $24 per doz., $2.25 each; extra fine worsted, $30 per doz., $2.75 each.

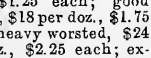
SKULL CAPS.

Cotton, any colors, $9 per doz., $1 each; heavy quality, $12 per doz., $1.25 each; fine worsted, $18 per doz., $1.50 each.

ENGLISH BOATING SHOES.

White canvas, leather soles, $2.50 per pair; white canvas, extra strong rubber soles, $4 per pair.

WHITE CANVAS SLIPPERS.

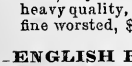


Low cut, with draw strings, $12 per doz. pairs; extra quality, with eyelets and laces, $15 per doz. prs.

GYMNASIUM BELTS.

English Web, $1; Union Web, fifty cents.

RUNNING SHOES.



American Spiked Running Shoes (buff), per pair, $3.50.
Best imported Spiked Running Shoes (black), per pair, $7.

Hydraulic Rowing Machine.

Single machine, complete and ready for use, $30; two machines, one seat, two levers, $55; four machines, four seats, four levers, $110.

HEALTH LIFT MACHINE.

A complete gymnasium for men, women and children. Elastic, reactionary and cumulative. Price, complete, $30.

Patent POCKET GYMNASIUM.

Over fifty different Excercises can be performed with this apparatus. No. 1, for children from 4 to 6 years, $1; No. 2, for children from 6 to 8 years, $1.10; No. 3, for children from 8 to 10 years, $1.20; No. 4, for children from 10 to 14 years, $1.30; No. 5, for ladies and children 14 years and upward, $1.40; No. 6, for gentlemen of moderate strength, $1.50; No. 7, $2; complete set of seven, $9. No. 7. is fitted with a screw-eye and hook to attach to the wall or floor. Two of this size, properly arranged, make a complete gymnasium.

Improved HORIZONTAL BARS

For Gymnasium, Stage or Parlor. It can be fixed easily in a few minutes in any room, and as quickly removed; and is adapted for both sexes and all ages. The fastenings are most ingeneously arranged to adjust the bar to any height. Height of upright, eight feet; it can be adjusted as low as four feet, and regulated to use from a four to a six foot bar. With two pairs of the Iron Stanchions, very strong and neat Parallel Bars can be made. Horizontal Bars made of the best young hickory wood, and finely finished. Price $1.25, $1.50, $1.75, $2, $2.25, $2.75, and $3.25 each. Size, 3½, 4, 4½, 5, 5½, 6, and 6½ feet. Price, with everything complete, $25.

PULLEY MACHINES.

10lb to 100lb each. No. 1, without weights, $20; No. 2, on platform, $25; weights for the above, per pound, 6c.

FENCING STICKS.

Basket handle, per pair..... $1 50.

BOOKS ON ATHLETICS.

Prof. Wm. Wood's "Manual of Physical Exercises," $2.
Dr. Dio Lewis' "New Gymnastics for Men, Women, and Children," 300 illustrations, $1.75.
Ed. E. Price's "Treatise on Sparring and Wrestling," 75c.
Kehoe's "Work on Indian Club Exercises," $1.25.
"New System of Indian Club Exercises," 25c.
Ed. James' "Treatise on Practical Training for Running, Walking, Rowing, Boxing, Wrestling, Jumping," etc., etc., 50c.
Ed. James' "Manual of Sporting Rules," governing in and outdoor pastimes, 50c.

BASEBALL, CRICKET, AND CROQUET GOODS.

BASEBALL GOODS.

CLUB OUTFITS.

Outfit No. 1, embracing Shirt, Pants, Cap, Belt, Hose, Shoes and Spikes, complete, per man, $9.

Outfit No. 2, same as No. 1, but of inferior goods, per man, $7.

BASEBALLS.

P. & S. New Treble Ball, red or white, per dozen, $15; each, $1.50.

P. & S. Professional Ball, red or white, per dozen, $12; each, $1.25.

P. & S. Amateur Ball, red or white, per dozen, $9; each, $1.

BATS.

Ash, Bass, Spruce or Willow, per dozen, $2.50; Light American Willow, half polished, per dozen, $5; Sapling Ash, wound and waxed handles, per dozen, $6; American Willow, loaded at handle with ash, per doz, $8.

FLANNEL SHIRTS.

First quality, any solid color with letter or number on shirt, $36 per doz.; $3.25 each. Second quality, $33 per doz.; $3 each. Third quality, cheaper style of flannel, $27 per doz.; $2.50 each. First quality opera-flannel, any color, stripe or check, $32 per doz.; $3.75 each.

FLANNEL PANTS.

First quality, of any solid color desired, $36 per doz.; $3.25 per pair. Second quality, $32 per doz.; $3 per pair.

SHOES.

Oxford or Low Cut, made of fine white canvas, with patent spikes, $34 per doz., $3 per pair. Ditto, without spikes, $24, $2.25 per pair. Balmoral or high cut, made of fine canvas, with leather, instep straps, etc., and with patent spikes inserted between the soles when made. The spikes can be taken out and put in the soles in two minutes' time, and the shoes worn in the streets without injury, $36 per doz., $3.25 per pair.

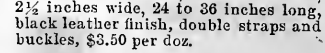
CAPS.

Leading styles, flannel, any colors, $6, $8, $12, per doz.; Jockey Club shape, $9, $12, $15, per doz.

STOCKINGS.

First quality goods, long lengths, $10 per doz. pair, $1 per pair. Second quality goods, long lengths, $6 per doz. pair. Extra quality goods, all wool, and long lengths. $27 per doz. pair; $2.50 per pair. Extra quality goods, all wool and long lengths, cotton feet, $24 per doz. pair; $2.25 per pair.

BELTS.



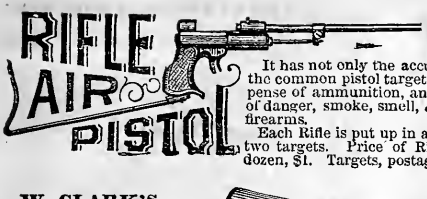
American Union Web, different colors, 2½ inches wide, 24 to 36 inches long, black leather finish, double straps and buckles, $3.50 per doz.

CRICKET GOODS.

Cricket Bats, all patterns, with bag, each, $1 to	$12 00
Cricket Balls from $1.25 to	4 00
Wickets or Stumps and Bails, per set, from $2.25 to	3 50
Leg Guards, from $3.50 to	6 00
Knee Pads, per pair	3 25
Abdominal Protector	2 50
Open Palm Batting Gloves, per pair	5 00
Batting Gloves, ordinary tubular	3 50
Wicket-keeping Gauntlets, tubular	5 00
Long-stop Gloves, per pair	3 50
Belts, each, from 75c. to	1 50
Morocco and Leather Belts, stitched, painted names sunk in, $2 to	3 00
Cricket Score Books, each $2 and	3 00

CROQUET GOODS. *per set*

BOXWOOD.—The most durable set made; superior in every respect; separate compartments for the balls; with patent design Mallets, in chestnut case	$15 00
BEACH, OR ROCK MAPLE.—Imitation Boxwood. This is the best set that can be made from these fine American woods. Patent design Mallets, in chestnut case	9 00
ROCK MAPLE.—French polished. A very handsome and durable set. Patent design Mallets	7 50
SELECTED HARD WOOD.—Thoroughly made and varnished; a handsome set; patent design Mallets	6 00
HARD WOOD.—Good selection of hard wood; barrel-shape Mallets; handsomely striped; full set and very durable. Balls and Mallets varnished	5 00
HARD WOOD.—Barrel-shape Mallets; substantially made. One of the best cheap sets made in this country. Balls varnished	4 00
HARD WOOD.—Oil finish	3 00
YOUTH'S SET.—Good selection of hard wood; well made and varnished; strong and durable	4 00
YOUTH'S SET.—Hard wood; oil finish	3 00



As a parlor game for ladies and gentlemen, it has not an equal.

It has not only the accuracy and distance requisite for the common pistol target practice, but is without the expense of ammunition, and also free from the annoyance of danger, smoke, smell, &c., that accompany the use of firearms.

Each Rifle is put up in a neat box, with three darts and two targets. Price of Rifle, complete, $5. Darts, per dozen, $1. Targets, postage prepaid, 25 cents per dozen.

W. CLARK'S

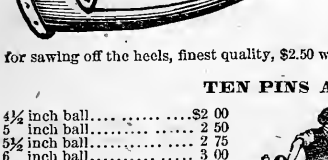
PATENT

HORSE CLIPPER.

This instrument will clip a horse in two hours, and when clipped the coat is equal to a natural Summer coat. Anyone can use it. Over 200 horses have been clipped by one single machine, without sharpening. Price $10.

The Dexter Horse Clipper. Price $8. Addler's Patent Clipping Machines, $8.50, $10.50, $12.50.

SAWS, SPURS AND MUFFS.



Muffs for Sparring Cocks, per set of four. $1.50. Steel Spurs.—Regulation, per pair, $5; Drop Socket, per pair, $6.50; Thimble Heels, per pair, $6.50; 3 Cornered, or Bayonet Blade, per pair, $6.50; Sword Blade, per pair, $6.50. In ordering spurs, it is necessary to name the length of blade and style required. Directions for Measuring Spurs.—The dotted line indicates the correct way of measuring. The socket does not count in measurement. Saws for sawing off the heels, finest quality, $2.50 without the knife; knife included, $3.50.

TEN PINS AND BALLS.

4¼ inch ball	$2 00
5 inch ball	2 50
5½ inch ball	2 75
6 inch ball	3 00
6½ inch ball	3 25
7 inch ball	4 00
7¼ inch ball	4 25
7½ inch ball	4 50
8 inch ball	4 75
8¼ inch ball	5 00
9 inch ball	5 25
Pins, per set	6 00

SKITTLE PINS AND BALLS.

7 lb cheese ball	$3 50
11½ lb cheese ball	4 50
14 lb cheese ball	5 50
Skittle pins, per set	12 00

IVORY CROQUET BALLS.

1⅞ inch, per set of eight	$5 50
1¼ inch, per set of eight	6 50

TROTTING AND RUNNING HORSES.

SIZE 14x18. PRICE 20 CENTS EACH.

Judge Fullerton.
Huntress,
Commodore Vanderbilt, with running mate, and Dexter.
Tom Bowling.
Dexter against Ethan Allen.
Bassett against Longfellow.
Goldsmith Maid against Lucy, 2:17.
Dexter against Butler, to wagons.

See page 15 for other Horse Pictures, same size and price.

LIFTING MACHINES AND LUNG TESTERS.

Straight Gauge Lifter, $70. Dial Gauge, $90. The Lifter platform is 12x20 inches, while the gauges are silver plated. They lift from 1lb to 800lb.

Straight Gauge Lung Tester, $45. Dial Gauge Lung Tester, $50. The Lung Tester comes in a nicely painted box, with legs to screw on, 13 inches square, 2½ feet high.

GENUINE DIAMONDS.

One Carat Stone, $100; Half Carat, $50; Quarter Carat, $25; an Eight Carat, $15. These may be had either spiral or with pin. Rings, same price as Shirt Pins. Diamond Clusters, from $50 to $150.

IMITATION DIAMONDS.

Pins or Spiral Studs, from $2 each, according to size. Rings, from $5 each. Clusters, from $5 each.

THE NEW AIR GUN.

PRICE $25.

Self charging, no crank, no lever, loads at breech by letting down the barrel, shoots either darts or bullets; a profitable acquisition to shooting galleries and saloon keepers. Weight, 6lb. Full length, 35 inches. Also the New Air Gun, improved, same style as above, solid rifled barrel, with firing pin, will throw a No. 22 cartridge accurately 600 feet, and can also be used in a parlor or saloon as an Air Gun for darts and bullets. Extra finished stock, complete, with firing pin, $30. Either of the above, full nickel plated, $5 extra. Darts, by mail, $1.50 per dozen. 14 inch paper targets, 50 cents per dozen; 8 inch, 25 cents.; fancy 20 inch target, with Comic Figure, to raise when bull's eye is hit, $5 each; or iron face for bullets, $5.

REVOLVERS.

The Governor Pocket Revolver, for No. 22 cartridge, 7 shots, $6. Swamp Angel Revolver, 5 barrel Derringer, $13. National Revolver, 6 barrels, nickel plated, $10. Derringers, per pair, $18. Colt's Navy Revolver, with mould, $15. Knuckle Revolver, 7 shot, $10.75. Ethan Allen Revolver, 7 shot, weight 6oz., $9. The Terror, 6 shot, weight 13oz., $12. Bull Dog, 5 shot, weight 14oz., $13.

HORSE GOODS.

Jockey Cap, silk, any color, to order, $3.50.
Weight Boots, per pair, from 4 oz. to 1½lb, $5.50
Boston Reins, $12.
Holders for Reins, $3.50.
Shin Boots, $6.
Lolling Bit, $6.
Derby Bandages, per set of four, $5.
Knee Boots, for protecting above and below the knee, $10.
Toe Boots, per pair, $6.
Spurs, per pair,
Whips, Gutta Percha, 8 ft., $4.25; 4 ft., $2.

MASONIC, ETC.

Gold Enameled Slipper, $2. Gold Square and Compass, $3. Gold Three Links, $2. Gold Printers' Composing Stick, $2.50. Trowel, with coral handle, $3.

THEATRICAL GOODS, ETC.

Red Clogs, all sizes, with jingles, from $3.50 per pair upwards. Directions for measurement:—

No. 1, Measurement around foot at toe.
No. 2, Measurement around foot at instep
No. 3, Measurement around heel over instep.
No. 4, Measurement of length of foot.

Silver Clogs, $7. Ankle Boots. $8. Dutch Clogs, cut out of solid wood, $2.25. Sandals, $8. Song and Dance Shoes, 15in. long. Spangles, silver or gold, from $2.50 per lb. upwards. Worsted Knee Tights, trimmed, scroll spangled, $14. Knee Tights, with velvet leaves, and flowers spangled, $17. Tamborine, large size, brass rim and screws, $3. Moccasins, per pair, $2.50. Helmets, each, from $8 to $15. Plain Steel Armor Cloth, per yard, $2. Shell Armor Cloth, per yard, $3. Harmonicon, with mouthpiece, $4.50. Bones, rosewood, 75 cents per set; ebony, $1.25. Burnt Cork, prepared and ready for use, 50 cents a box, or $2 per lb. Colored Fire, for tableaux and fairy scenes, $2 per lb. Mongolian, in a paste, for Indians, etc., per box, 60 cents. Prepared Whiting, for clowns, statuary, etc., not affected by perspiration, per box, 60 cents. Pencils, for eyebrows, 60 cents; Pencils, for veins, 60 cents. Lightning, per box, 60 cents. Moonlight light, for statuary, etc., 40 cents per package. Pharoa's Serpents, per box, 60 cents.

AMERICAN RACE HORSES.

STEEL ENGRAVINGS.

SIZE 18X24. PRICE 60 CENTS EACH.

Col. W. R. Johnson, of Virginia, the Napoleon of the Turf.
Boston.
Gray Eagle.
Shark.
Black Maria.
John Bascombe.
Monmouth Eclipse.
Ripton and Confidence in their celebrated Two Mile and Repeat Match over the Centreville, L. I., Course, in 1842.
Imported Leviathan.
Wagner.
Imported Monarch.
Imported Hedgeford.
Fashion.

MISCELLANEOUS GOODS.

Fine Silk Umbrella, $5. Fine Silk Umbrella, with gold plated cup, $6.50. Double Nine Dominoes, $6 per set. Dice Boxes, leather, per pair, 50 cents. Large Ivory Dice, 20 cents each. Sporting Knife, with screw, saw, hoof digger, etc., $1.59. Hunting Knife, 10in. long, $2.50. Bowie Knife, 10in. long, $2.50. 14in. Leather Checker Board, $2.50. 15in. Leather Checker and Backgammon Board, $4. Rubber Suit (boots and pants), $15. Pewter Mugs (half pints), per dozen, $12. Dog Couplings, used in coursing, $3. Bezique Box, $2. Dark Lantern, $1.50. Signal Lamp, for Mast Head, $6.50. Side Light, for vessels, $7.50, Decoy Duck, with movable head, $2.25. Genuine Black Thorn Stick, $2. Cuckoo Clock, $20 to $50. Patent Stilts, per pair, 50 cents. Abdominal Supporters, $6. Shoulder Brace, $6. Stockings for Varicose Veins, per pair, $6. Ear Trumpets, $2.50, $6 and $10. Respirator, for consumptives, $2.50. Loaded Dice, three high, three low, and three square, $5 the set; Dice with movable peg, $2.50. Gymnastic Morocco Slippers, $2.25. Rattlesnake Game, or Going Around the Horn, 50 cents. Magic Tobacco Box, 50 cents. Magic Cigar Case, $1.50

IRA PAINE'S

PATENT

SPRING TRAPS,

for throwing GLASS BALLS FOR SHOOTING.

The best substitute ever invented. Safe, simple, durable; will not get out of order

Price $50. Glass Balls, per 100, $3.
Cartridges, ready for use, per 100, $5.

H. and T. TRAPS.

For Pigeon Shooting, $8.

HAND BALLS.

$3 per dozen, or 30 cents each.

BASE BALLS.

Professional, red or white dead ball, each $1.50.
Professional Star, each $1.
Professional Practice, each 50 cents.

BALLOT BOXES.

Black Walnut, with white and black balls complete, $5.
Cheaper quality, complete, $3.
Gavels from $1 to $4 each.

FRENCH POOL WHEELS.

For Trotting Courses, Fair Grounds and Saloons, 27in. in diameter, the best kind manufactured $50.
Same size but cheaper design, $30.

TARGETS.

20 inch square in fancy colors, lead bulls-eye, wood face for darts, and fancy figure to raise when bull's-eye is hit, $5.
20 inch round target, with iron plate, bell and comic figure, $6.
Rabbit Race Target, iron, nicely painted, falling when bull's-eye is hit. Size 16x24. Price $3.

PLAYING CARDS.

Dougherty's Steamboat, assorted. Star and calico backs, per dozen, $2.25.
Other patterns from $2.50 to $12 per dozen, according to the finish and quality.
Triplicates, round cornered, per doz., $10.
Goodall's Superior English Linen Playing Cards, from $2.25 to $18 according to finish and quality.

QUOITS.

Nicely modelled Japanned Iron Quoits, per set of four, from $1 to $2.50.

CARD PHOTOGRAPHS of Actors, Actresses, Politicians and distinguished people.
25 cents each, 6 for $1.

LA CROSSE.

Bats, per pair (hickory handle), $3.50.
Balls, per dozen, $6.

RACKETS.

English Rackets, $6.
American Racket Bats, all wood, 50 cents.
Racket Balls, per dozen, $2.

SPORTING SHOES.

RUNNING PUMPS, American make, $3.50.
English imported, $7.
Welcher's make, with steel spring shank, $8.
Welcher's Walking Shoe, with steel spring shank, $8.
Baseball Shoes, of heavy white canvas, with instep strap, $2.50.
Boating and Gymnastic Slippers, of white canvas, $1.25.
Racket Shoes, $8.

COLT'S 7-shot CARTRIDGE REVOLVER

sent by mail (postage paid) to any address, on receipt of $5.

REMINGTON

RIFLE CANE

$10.

BOWIE KNIVES,

$2.50 to $5.

DARK LANTERNS,

$2 and $2.50.

AMERICAN BAR TENDER, containing over 100 Summer and Winter Drinks. 50 cents.

HOW TO MIX DRINKS.

BY JERRY THOMAS. 130 pages, $1.

ROLLER SKATES.

Sizes, 7, 8¼, 9¼, 10¼, 11¼in. foot-plate.

This skate is neater, lighter, and more durable than any skate yet offered. The foot-plate is of sheet-iron, with mountings (well secured) which will not cause pain or injury to the feet. The axle runs through a steel collar upon which the wheel revolves, thereby preventing friction. The roller is made of solid vulcanized rubber, and will not become soft or peel off when in use.

Per pair, $2, $3, $4, $4 50.

CHESS MEN.

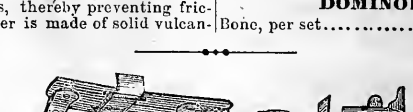
Boxwood, 8 sizes, per set, $2 00 to $6 50
Hardwood, 5 sizes, per set, 1 25 to 3 00
Bone, 4 sizes, per set..... 4 00 to 8 00
Traveling chess-board, mahogany, draw out, bone men, small and large, per set.....$4 00 to $6 00

CHECKER MEN.

Lignumvitæ and Boxwood, 1¼ inches.
black walnut box, per set..... $1 00
Bone, 1¼in., black walnut box.... 4 00
Checker and Chessmen combined.. 1 50

DOMINOES.

Bone, per set.....$1 00 to $3 00

CLUB  SKATES.

STRAPPED, with heel button.

Sizes, 8, 8½, 9, 9½, 10, 10½, 11, 11½in.

Japanned sheet-iron foot-plates, converted steel runners, steel heel button, strapped with broad toe straps. Per pair.....$1 25

MEDIUM QUALITY.

Sizes, 8, 8½, 9, 9½, 10, 10½, 11, 11½in.

Stamped Eagle, No. 3, well finished, blued foot-plate, right and left screw, improved guides, per pair.....$2 00

HALF-ROCKER.

Sizes, 9, 9½, 10, 10½, 11 inches.

Half-rocker welded steel and iron runners hardened, French polished beech woods, mounted with heavy brass heel and toe plates, very highly finished, pierced for 1¾ inches, broad toe straps, per pair.....$2 00

NEW YORK CLUB.

Sizes, 8, 8½, 9, 9½, 10, 10½, 11, 11½in.

Blue finished, steel foot-plate, polished runners, same quality and style as nickel plated, per pair..... $3 00

ALL CLAMP STEEL.

(See cut above.)

Sizes, 8, 8½, 9, 9½, 10, 10½, 11, 11½in.

In constructing this skate, no new or untried mechanical principle for obtaining the desired motions and power is employed. The transverse sliding clamp for grasping the sole, operated and held by means of pins and slots, is a mechanical device long and successfully employed on skates; which, with the single and directly acting heel clamp and longitudinal screw, make this the most desirable of all clamp skate in the market. All of the important parts of these skates are made of steel; and the runners are manufactured of the best welded steel and iron, carefully tempered.

No. 9, Nickel Plated, per pair..... $5 50
No. 8, Blue Top, per pair..... .... 4 50

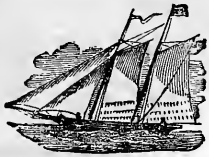
LADIES' SKATES.

Sizes, 7, 7½, 8, 8½, 9, 9½, 10 inches.

Monitor pattern, solid post frame skate, tempered runners, polished beech woods, trimmed with black leather, broad toe and heel straps, roller buckles, brass plates, per pair..... $2 00

Any of the above skates can be sent by mail on receipt of 30 cents to pay postage.

Address ED. JAMES, 88 and 90 CENTRE STREET, New York City.



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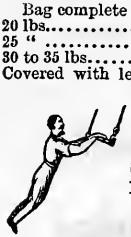

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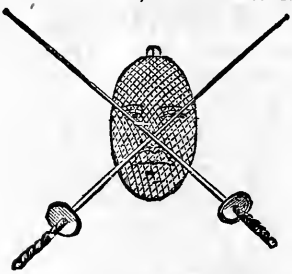

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v The Practice of Hand Turning in Wood, Ivory, Shell, etc..... 3.25
v Cabinet Maker's Assistant..... 1.25
v Cabinet Maker's and Upholsterer's Companion..... 1.50
z Carpenter's and Joiner's Hand Book..... 1.00
z The House Carpenter..... 3.50
z Modern Carpentry..... 2.00
Painter's Manual..... 75

Monk.....$ 5.50
King Lear Wig and Beard..... 12.00
Clown Wigs.
By sending the size of Hat worn, a good fit can be obtained.

Beards, Moustaches, Etc.

Full Beard..... $3.00
Extra long..... 4.00
Side Whiskers and Moustache, on wire.
Side Whiskers and Moustache, on gauze..... 3.00
Moustaches, all colors, each..... 50
Imperials..... 50

Banjos.

Stage Banjo, 14 Screws.....$15.00
Solo Banjo, 15 Screws..... 18.00
Rosewood Banjo, 16 Screws..... 25.00
Solid Rosewood Banjo, 16 Screws.. 35.00
Silver Plated, 16 Screws..... 45.00

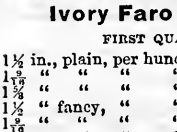
Sundries.

Tamborines,
Violins, from..... 10.00
Accordeons,
Concertinas,
Mouth Harmonicons, 32 Holes.
Best Ebony or Rosewood Bones,

Triangles, each..... 1.50
Burnt Cork, the Receipt for making it..... 25

Magic Lanterns, from..... 2.00
Albums, for 50 Cartes..... 2.00
Albums, with 50 Cartes of Celebrities..... 4.00

IVORY SLEEVE BUTTONS—Horse, Dog, Stag, Frog, Turtle, Owl, and Egyptian Heads, with glass eyes, per pair... 75c.



Faro and Keno Goods Etc.

Ivory Faro Checks.

FIRST QUALITY.

1½ in., plain, per hundred.....$35.00
1 9/16 " " " " 37.50
1 5/8 " " " " 40.00
1¾ " fancy, " " 37.50
1 9/16 " " " " 40.00
1 5/8 " " " " 42.50

SECOND QUALITY.

1 7/16 in., plain, per hundred..... 27.50
1½ " " " 30.00
1 9/16 " " " 32.50
1 5/8 " " " 35.00
1¾ " fancy, " 32.50
1 9/16 " " " 35.00
1 5/8 " " " 37.50

Coppers, Splits and Markers included. Broken Setts of Checks filled up at short notice.

Welling's Patent Compressed

IVORY FARO CHECKS.

Plain 1½ inch, per hundred.....$10.00
" 1⅝ " " " 11.50
Lined 1½ " " " 11.50
" 1⅝ " " " 13.00
Engraved 1½ in. " " 13.00
" 1⅝ " " " 16.00
Plain 1½ in. pr. set of six hundred 50.00
" 1⅝ " " " " 60.00
Lined 1½ " " " " 60.00
" 1⅝ " " " " 70.00
Engraved 1½ in. " " " 80.00
" 1⅝ " " " " 90.00

Poker Chips.

IVORY.

1 inch.....per hundred, $10.00
1½ " ..... " 12.00
1¼ " ..... " 15.00
1⅝ " ..... " 16.00
Either red, blue or white.

BONE.

1 in., ...per hundred,
1¼ " plain..... " 3.00
cut to measure,
1½ " " " 4.00
1¾ " " " 6.00
1⅝ " " " 8.00
1⅝ " " " 10.00
Boston Counters, per set..... 4.00

Welling's Patent Compressed

IVORY POKER CHIPS.

Poker Chips, pr. set of six hundred, $38.00
" " one " 7.00
Parties sending for Poker Chips will please specify the number wanted of each color.

Faro Boxes and Tools.

Square Dealing Faro Box, fine make, German Silver, extra heavy....$25.00
Card Punches, steel..... 4.00
Card Punches, silver, with hinge.. 10.00
Trimming Shears, double edged Cutter..... 35.00
Trimming Shears, Knife small.... 20.00
Trimming Shears, Knife large.... 50.00
Stripper Plates, to use with Knife, per set..... 5.00
Card Press, without cover..... 6.00
Card Press, with slide cover, compartment for dealing Box, lock and key..... 10.00
The same, to hold a dozen packs, Double..... 14.00
Case Keepers, Cards, Wooden markers..... 12.00
Case Keepers, Cards, Composition markers..... 15.00
Square Props, per set, 4 in a set.... 3.00
Case Keepers, finest painted Ivory markers..... 25.00

MAGICAL AND CONJURING TRICKS.

Sent by Mail, prepaid, with Directions, on receipt of price.

THE MAGICIAN'S OWN CARDS.—For performing wonderful tricks. Price, per pack..... $0 30

THE MAGNETIC FISH.—Lay it on the palm of your hand, it will begin to squirm and wiggle..... 0 30

THE CAMERA LUCIDA.—This little camera may be carried in the vest pocket, and can be used at any moment. It will enable you to see persons and objects behind your back without turning your head, and without the persons behind you being aware that you are looking at them..... 0 30

THE THREE MYSTIC BALLS.—Beads taken off without breaking any of the tapes..... 0 30

THE WONDERFUL IMP BOTTLE.—A small bottle which will continually stand erect when laid down by any person except the performer, who can cause it to lay in any position that he wishes..... 0 30

MAGIC MARBLE.—A very neat pedestal, made of hard wood, in which a ball is placed, and caused to suddenly disappear, apparently shot into the ceiling, or into the air out of sight, and re-appears in your hand, or any other place that may be designated. 0 50

THE PHANTOM FINGER.—The performer borrows from one of the company a hat, and then instantly thrusts one of his fingers through the crown of the hat. The finger is seen distinctly to move through the hole in the crown. After some time the performer pulls his finger out of the hole in the hat, and then returns it to the owner uninjured..... 0 50

ENCHANTED PLANCHETTE; OR, WONDERFUL TRAP-TRICK.—This consists of a simple, plain piece of wood, with no signs of a trick about. A penny placed on the centre of the board immediately disappears. The penny does not pass into the performer's hand, nor into his sleeve; neither does it drop upon the floor. Where it goes to is a wonder to all. While the spectator is in amazement at its strange disappearance, it comes again upon the centre of the board as mysteriously as it went..... 0 75

THE CONJUROR'S PUZZLE.—A new and ingenious puzzle, consisting of brass rings, each perfect and undivided, arranged rings within rings, yet may be taken apart and put together easily and instantly right before any person's eyes, and they can not see how it is done..... 0 50

THE VANISHING BALL.—A round box, from which you take a ball; exhibit the empty box; then, putting the top on it, hold the ball under the table, or at a distance, and command it to return to the box. Opening the box, the ball is found in it. Putting on the top again, you tell the ball to vanish; and it returns to your hand, leaving the box empty..... 0 50

THE MAGIC FURNACE.—Some one loans you a marked five-cent piece. You place it in this furnace, close it, and immediately open it, and show the coin in a melted condition. With some sympathetic remarks about its being too bad, you replace the top, whistle at, open it, and find the coin restored..... $0 50

THE WONDERFUL TUNNEL.—A tin tunnel, which, upon being filled with water, and emptied in the presence of any one, *every drop out*, suddenly begins to pour forth a great quantity of wine, milk, water, or other liquid 0 50

THE ASIATIC EGG-TRICK.—As performed by Moulabux, of the Asiatic Troupe, at Crystal Palace, London.. 0 50

TWO-CENT FLASH TRICK.—A very neat and pretty trick. Can be done by any one in the secret. A two-cent piece is placed in a box, and flashes from sight instantly..... 0 40

THE TEN MAGIC CORKS.—Into a pretty box six corks are counted; the box closed, and, one of the company holding it, at the word of command the box is opened, and instead of six corks ten are found to count.. 0 75

THE MAGIC HOUSE.—A curious optical delusion. Will cause more real fun to both old and young, at evening parties or family gatherings, than anything else that can be introduced 0 50

JAPANESE CURIOSOS, OR MYSTICAL STICKS.—They have the appearance of being nothing but splinters of wood; but, when placed on water, they take the forms of men, women, flowers, birds, rabbits, fishes, boats, houses and other objects. Twenty-five or thirty in a pack..... 0 50

ENCHANTED FLOWER ON COAT.—By merely waving your hand, or wand, over your button-hole, a beautiful rose instantly appears there, and remains as long as you may desire.... 0 75

MECHANICAL PACK OF CARDS.—This is a full pack of cards, and may be used in all card-games, interspersing the playing with tricks that will astonish the whole party, and force them to acknowledge themselves "dead beat." Each pack is made of superior material, enclosed in a handsome case..... 1 00

THE PILLAR AND THE WEDDING-RINGS.—The rings must be got off the pillar, although the pillar has a large ornamental knob at each end. Carved boxwood..... 0 75

THE WONDERFUL BONUS GENUS.—A large wooden doll that is placed in a cloak vanishes, cloak turned inside out and trampled on, but again the doll appears in it..... 1 25

THE CUP AND MYSTERY.—You take five old-fashioned copper cents, and place them on a table. Over them you place a dumpy little cup that fits them snug; by taking up the cup, the money has left, and is found under the table, and a dice under the cup. 1 00

MINSTREL AND THEATRICAL GOODS.

NEGRO MINSTREL GOODS.

BURLESQUE Song-and-Dance SHOES (buff), 15 inches long, per pair, $7.

SONG-AND-DANCE CAPS, flannel, long peak, $1; fine opera flannel, $1.50; satin, $2; silk, $2.50.

PREPARED BURNT CORK, per box, 50c.

TIGHTS—AS SHOWN IN CUT.

Full length cotton, flesh, white or black, per pair, $2.50; in fancy colors, same style, $3; fine worsted, black, white, or flesh color, $4; in fancy colors, $5.

MEASUREMENTS

1. Around waist.
2. Full length.
3. From crotch to heel; also, give the length of foot.

STOCKINGS.

In any color or colors, long lengths to come over the knee, all wool, per pair, $1.

Extra heavy quality	$1 50
Fine worsted, plain	2 00
Fine worsted, fancy	2 50
Worsted, striped	3 50
Worsted, striped up & down	9 00

BONES, per set, Rosewood, 50c., 75c., $1; Ebony, $1.25.

For MUSICAL INSTRUMENTS, *see another page.*

KNEE BREECHES.

Worsted (various colors), trimmed with gold or silver lace, per pair, $10.

Velvet (any color), trimmed, fancy scroll, spangled, per pair, $15.

DANCING CLOGS.

Red or blue, with jingles, per pair, $3.50; black calfskin, per pair, $4; black Balmoral, per pair, $5; Silver or gold leather, $7; Dutch Clogs, all wood, per pair, $3.

LEOTARD SHIRTS.

Worsted Leotard Body and Body Shirt, $3.50 each.

1. Around chest under arms.
2. Around hips.
3. From crotch to neck

EQUESTRIAN SHIRTS.

Theatrical Shirts, white, black, or flesh color, $2 each; in fancy colors, $2.75; fine worsted, black, white, or flesh color, $4; in fancy colors, $5.

THEATRICAL WIGS.

MEASUREMENTS.

No. 1. From forehead to nape of neck.
No. 2. Around the head.
No. 3. From ear to ear across the crown.
No. 4. From ear to ear across forehead.

Gentlemen's Dress Wigs, with natural parting, $10 each; of ordinary color, extra red or light, $18 to $20; Bag Wig, continental style, $5; Bald Wigs, according to shade and quality, from $5 to $15; Yankee Wig, ordinary colored hair, $5; Yankee Wig, very light or extra red, $10 to $15; Irish Crop Wigs, ordinary color, $4.50; Irish Crop Wigs, white grey, $4.50; Dutch Character Wig (Gus Williams), $5; Indian Wigs, $5; Judge and Jury Wig, $10; Clown Wig, $5; Pantaloon Wig and Beard, $6.

NEGRO WIGS.

Plantation, or Short Crop, per doz., $12; Astrachan ditto, each, $4.50; Hat Plush ditto, each, $3; Middle-men or End-men, each, $2; Wench or Topsey, each, $5; Fright, each, $6; Bald Negro Wigs, with whiskers and eyebrows, $4.

MOUSTACHES.

Full Beard with Moustaches, $2 to $5.
Military Whiskers with Moustaches, $1.50.
Moustaches or Imperials, 50c.
Combination Beard, in four parts, which can be used for full Beard, Side Whiskers and Goatee, or Dundreary's, with and without Moustache, from $3 to $6.

COLORED FIRES.

Lightning, per box	0 50
Moonlight light, for statuary, pr box	0 50
Colored Fires, any color, in half-pound boxes, per box	1 00
Tableau Lights, for parlor use, any bright color, each	0 25
Fire-eating Preparation, per box	0 50

COSMETICS.

Prepared Burnt Cork, per box	0 50
Clown White, per box	0 50
Eyebrow Pencils, each	0 50
Mongolian Paste for Indians, per box	0 50
Pencils, for veins, each	0 50

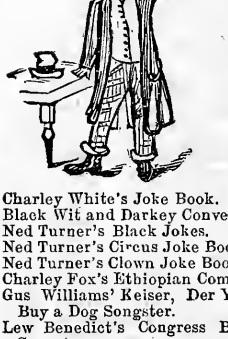
ETHIOPIAN AND COMIC DRAMAS.

PRICE 15 CENTS EACH.

	Males	F
African Box	5	0
*Africanus Bluebeard	6	2
Baby Elephant	7	1
Bad Whiskey	2	1
Black Chap from Whitechapel	4	0
Black Chemist	3	0
Black-Ey'd William	4	1
Big Mistake	4	0
Bogus Indian	5	2
Bogus Talking Machine	4	0
Bruised and Cured	2	0
Coalheaver's Revenge	6	0
Cremation	8	1
Daguerreotypes	3	0
Damon and Pythias	5	1
Darkey's Stratagem	3	1
De Black Magician	4	2
Deeds of Darkness	6	1
Draft	6	0
Dutchman's Ghost	4	1
Dutch Justice	11	0
Editor's Troubles	6	0
Eh? What is It?	4	1
Elopement	4	1
Excise Trials	10	1
Fellow that Looks Like Me	2	1
Fisherman's Luck	2	0
First Night	4	2
Gambrinus, King of Lager Beer	8	1
German Emigrant	2	2
Getting Square on the Call Boy	3	0
Ghost	2	0
Ghost in a Pawn Shop	4	0
Glycerine Oil	3	0
Going for the Cup	4	0
Good Night's Rest	3	0
Gripsack	3	0
Happy Couple	2	1
Hard Times	5	1
Hemmed In	3	1
High Jack, the Heeler	6	0
Hippotheatron	9	0
In and Out	2	0
Jealous Husband	2	1
Julius, the Snoozer	7	0
Katrina's Little Game	1	2
Last of the Mohicans	3	1
Laughing Gas	6	1
Live Injun	4	1
Lost Will	4	0
Lucky Job	3	2
Lunatic	3	0
Making a Hit	4	0
Malicious Trespass	3	0
Midnight Intruder	6	1
Mutton Trial	4	0
Musical Servant	3	0
Night in a Strange Hotel	2	0
One Hundredth Night of Hamlet	7	1
One Night in a Barroom	7	0
One, Two, Three	7	0
Pete and the Peddler	2	1
Policy Players	7	0
Pompey's Patients	6	0
Porter's Troubles	6	1
Polar Bear	4	1
Recruiting Office	5	0
Remittance from Home	6	0
Rehearsal	4	2
Rigging a Purchase	3	0
Rival Artists	3	0
Rival Tenants	4	0
Sam's Courtship	2	1
Sausage Makers	5	1
Scenes on the Mississippi	6	0
Serenade	7	0
Siamese Twins	5	0
Sleep Walker	3	0
Slippery Day	6	1
Squire for a Day	5	1
Stage-struck Couple	2	1
Stranger	2 *Children*	1 2
Stupid Servant	2	0
Streets of New York	6	0
Storming the Fort	5	0
Take It, Don't Take It	2	0
Them Papers	3	0
Three Chiefs	6	0
Three A. M.	3	1
Three Strings to one Bow	4	1
Tricks	5	2
Two Awfuls	5	0
Two Black Roses	4	1
Uncle Eph's Dream	3	1
Vinegar Bitters	6	1
Wake up, William Henry	3	0
Wanted, a Nurse	4	0
Weston the Walkist	7	1
Who Died First?	3	1
Who's the Actor?	4	0
Wrong Woman in the Right Place	2	2
Young Scamp	3	0
Academy of Stars	5	1
Arrival of Dickens	5	0
Blackest Tragedy of All	7	1
Black Ole Bull	4	0
Blinks and Jinks	3	1
Boarding School	5	0
Cousin Joe's Visit	2	1
Dead Alive	3	0
Deaf as a Post	2	0
Deserters	4	0
Echo Band	3	0
Intelligence Office	2	1
Jeemes the Poet	2	1
Lucky Number	3	0
No Tator, or Man Fish	5	1
Rip Van Winkle	3	1
Running the Blockade	3	0
Somebody's Coat	3	1
Ten Days in the Tombs	3	0
Tom and Jerry	3	0
Trip to Paris	5	1
Two Pompeys	4	0
Upper Ten Thousand	3	2
Who Stole the Chicken?	2	0
Actor and Singer	4	0
Black Statue	4	2
Black Shoemaker	4	2

	Males	F
Black Mail	3	0
Black Crook Burlesque	7	2
Bone Squash	9	3
Box and Cox	3	1
Camille	1	1
Challenge Dance	3	0
Comedy of Errors	4	2
Coopers	4	1
Corsican Twins	7	1
Deaf in a Horn	2	0
De Trouble Begins at 9	2	0
Feast	4	2
Fenian Spy	2	1
Fighting for the Union	4	2
Great Arrival	3	0
Hamlet the Dainty	6	1
Haunted House	2	0
Highest Price Left-off Clothes	3	0
Hop of Fashion	9	3
Howls from the Owl Train	2	0
Hypochondriae	2	0
Jack's the Lad	7	2
Jolly Millers	3	1
Les Miserables	3	0
Mazeppa	7	2
Magic Penny	6	1
Mischievous Nigger	4	2
Mystic Spell	7	0
New Year's Calls	4	2
Nobody's Son	2	0

	Males	F
No Cure no Pay	3	1
Oh! Hush, or Virginny Cupids	4	1
Old Dad's Cabin	2	2
Old Hunks	3	0
Othello	4	1
Portrait Painter	4	1
Quack Doctor	4	1
Quarrelsome Servants	3	0
Rival Lovers	4	2
Robert Make Airs	9	3
Rooms to Let	2	1
Rose Dale	4	1
Scenes at Gurney's	3	0
16,000 Years Ago	3	0
Sham Doctor	4	2
Shylock	5	2
Sports on a Lark	3	0
Stage Struck Darkey	2	1
The Three Black Smiths	3	0
Thieves at the Mill	4	2
Ticket Taker	5	0
Troublesome Servant	2	0
Turkeys in Season	3	0
Uncle Jeff	5	2
United States Mail	2	2
Villikins and his Dinah	4	1
Virginia Mummy	6	0
William Tell	4	2
Wreck	4	1



ETHIOPIAN SONG, JOKE, AND STUMP-SPEECH BOOKS.

PRICE 15 CENTS EACH.

Charley White's Joke Book.
Black Wit and Darkey Conversations.
Ned Turner's Black Jokes.
Ned Turner's Circus Joke Book.
Ned Turner's Clown Joke Book.
Charley Fox's Ethiopian Comicalities.
Gus Williams' Keiser, Der Yer Vant Ter Buy a Dog Songster.
Lew Benedict's Congress Broke Loose Songster.
Harry Richmond's My Young Wife and I Songster.
Harry Robinson's Dont You Wish You Was Me Songster.
Johnny Wild's What Am I Doing Songster.
Frank Kern's Pretty Little Dear Songster.
Dave Reed's Sally-come-up Songster.
Jenny Engel's Dear Little Shamrock Songster.
Tony Pastor's Bowery Songster.
Will Carlton's Dandy Fat Songster.
Billy Emerson's Nancy Fat Songster.
Hooley's Opera-house Songster.
Sam Sharpley's Iron-clad Songster.
Frank Brower's Black Diamond Songster.
Frank Converse's Old Cremona Songster.
Nelse Seymour's Big Shoe Songster.
Fatty Stewart's Comic Songster.
Christy's Bones and Banjo Songster.
George Christy's Essence of Old Kentucky.
Bob Hart's Plantation Songster.
Billy Birch's Ethiopian Songster.
Little Mac Songster.
*Eph Horn's Own Songster.
*Bobby Newcomb's San Francisco.
*Bryant's Essence of Old Virginny.
*Mat Peel's Banjo.
*Unsworth Burnt Cork Lyrics.
*MacDill Darrell Melodist.
*Dan Bryant's Shoo Fly Songster.
*Billy West's Banjo Solos Songster.
*Harry Stanwood's Banjo Solo.

Brudder Bones' Stump Speeches, 40 cents.
*Fun in Black, 25 cents.
*Black Jokes for Blue Devils, 25 cents.

MUSICAL INSTRUMENTS.

BANJOS.

All BANJOS here described are 11 inches in diameter.

	Each.
Tack head, sheepskin, with walnut handle	$2 50
6 plain screws, sheepskin, walnut handle, iron hoop	3 25
6 eagle brackets, sheepskin, walnut handle, brass hoop	5 00
6 eagle brackets, calfskin, walnut handle, brass hoop	6 00
10 eagle brackets, stained rim, calfskin, walnut handle, brass hoop	7 00
8 shields, stained rim, rosewood veneered handle	8 00

PROFESSIONAL BANJOS.

	Each.
10 brackets, fine head, fret, walnut handle, and oak rim	$8 50
16 brackets, fine calf head, walnut handle, oak rim	10 50
16 brackets, polished veneered rosewood handle and rim	12 50
16 brackets, extra fine rosewood veneered handle and rim	15 00
16 brackets, extra fine solid rosewood handle and veneered rim	21 00
10 brackets, German silver rim, lined with wood inside, walnut fretted handle	13 00
16 brackets, German silver rim, lined with wood inside, walnut fretted handle	15 00
16 brackets, German silver rim, lined with wood inside, inlaid handles	18 00
18 brackets, German silver rim, lined with wood inside, solid rosewood	25 00

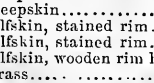
DOBSON'S "IMPROVED PATENT BANJOS."

No. PATENTED FEBRUARY, 1873.	*Each.*
400 8 screws, im. rosewood rim, cherry neck, brass trimmings.	$7 60
405 10 screws, im. rosewood rim, walnut neck, brass trimmings.	8 50
410 12 screws, im. rosewood rim, cherry neck, brass trimmings.	9 50
415 14 screws, im. rosewood rim, walnut neck, fretted brass trimmings	10 50
425 14 screws, im. rosewood rim, nickel plated trimmings	15 00
430 16 screws, im. rosewood rim, nickel plated trimmings	17 00
435 20 screws, rosewood rim, nickel plated trimmings	21 00
440 20 screws, inlaid rosewood rim, nickel plated trimmings	24 00
445 20 screws, inlaid rosewood rim, nickel plated trimmings, metal tailpiece	30 00
450 20 screws, inlaid rosewood rim, nickel plated trimmings, covered back	30 00
455 20 screws, brass rim, new style, with nuts inside	21 00
460½ 20 screws, brass extra fine rim, nickel plated trimmings	25 00
465 20 screws, German silver rim, nickel plated trimmings	25 00
470 20 screws, German silver rim, nickel plated trimmings	30 00
475 20 screws, German silver rim, new style, with nuts inside	25 00

The patent consists mainly in the application of an entirely new style of screw and clamp, the latter catching upon the metal hoop, and the screw passing through it and into a solid ash rim, forming for itself a thread almost as durable as one of metal, and producing an equal and powerful pressure upon the flesh hoop.

The advantages of this banjo over all former patents are many, and comprise, mainly, a power of tone never before attained in a low-priced banjo; extreme lightness, durability, and an attractive appearance, which assures the dealer of a ready sale.

On ALL these Banjos we use the best quality French calf head, Italian strings, and thoroughly seasoned wood for the necks and rims.



TAMBOURINES.

TACK-HEAD TAMBOURINES.	*Each.*
10 inch, sheepskin	$1 50
12 inch, sheepskin	2 50
10 inch, calfskin, stained rim	3 00
12 inch, calfskin, stained rim	3 50
10 inch, calfskin, wooden rim lined with brass	4 50
12 inch, calfskin, wooden rim lined with German silver	6 00

SCREW-HEAD TAMBOURINES.	
10 inch, plain, sheepskin, iron trimmings	2 00
12 inch, plain, sheepskin, iron trimmings	2 75
10 inch, calfskin, painted, brass trimmings	3 50
12 inch, calfskin, painted, brass trimmings	4 25
10 inch, handsomely painted, calfskin, with fancy gilt trimmings	5 00
12 inch, handsomely painted, calfskin, brass trimmings	5 75

BONES.

	Per set.
Medium rosewood	$0 60
Large rosewood	0 75
Medium ebony	0 75
Large ebony	1 10

MOUTH HARMONICAS.

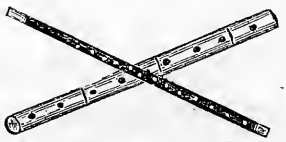
				Each.
12-hole, plated head, fancy brass mouthpiece				$0 75
20-hole, brass and wood head, fancy brass mouthpiece, double				1 00
28	do.	do.	do.	1 50
32	do.	do.	do.	2 00
12	do.	Vienna model, organ or tremola, single		0 50
16	do.	do.	do.	0 75
24	do.	do.	double	1 50
28	do.	do.	do.	2 00
32	do.	do.	do.	3 00

FLUTE HARMONICAS.

7 keys, double bass, with mouthpiece at the end, of elegant style and finish 3 50

TRIANGLES.

	Each.
4 inch, with striker	$1 00
6 inch, with striker	1 50
7 inch, with striker	2 00
8 inch, with striker	2 50



FLUTES.

Maple	1 50
Boxwood, ivory tipped	2 00
Cocoawood, German silver	5 00

FLAGEOLETS.

Maple	2 50
Boxwood	4 00
Cocoawood	5 00

PICCOLOS.

	Each.
Boxwood, ivory tipped	2 00
Boxwood, imitation ebony	2 50
Cocoawood, pat. lined, G. S. tipped	4 00
E flat, 18 German silver keys, tipped, best quality, Paris make	35 00

FIFES.

Maple, plain, no ferrules	1 00
Rosewood, with long plated ferrules	1 50
Cocoawood, with long brass ferrules	2 00
Ebony, long G. S. ferrules, ex. qual.	3 00
German silver, extra quality	5 00

SUNDRIES.

Pitch Pipes, 50c.; Tuning Forks, 50c.; Banjo and Violin Bridges, 25c.; Banjo Strings, per set, $1; Violin Strings, per set, 60c.; Guitar Strings, $1; prepared Rosin, per box, 25c.; Violin, Guitar, and Banjo Pegs, $1.50 per doz.; Violin Bows, 75c.; Banjo Thimbles, 30c.

CASTANETS.

Boxwood, per set	1 00
Ebony	1 25

DRUMS.

No.		*Each.*
455	16 inch, brass, with snare-strainers, best quality, Prussian model, 2 calf-heads	15 00
456	16 inch, brass, with patent snare-strainers, brass brackets, adjustable screws, 2 calf-heads, Prussian regulation	20 00
462	17 inch, black walnut, with snare-strainers, cord-hooks, inlaid, 2 calf-heads, extra quality	20 00
464	17 inch, hollywood, with snare-strainers, cord-hooks, inlaid, 2 calf-heads, extra quality	20 00

BASS DRUMS.

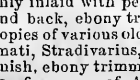
469	26 inch, maple, calf beating-head, good quality	25 00
472	32 inch, maple, calf beating-head, good quality	30 00

GUITARS.

	Each.
Maple, plain finish, peg head	$5 00
Maple, inlaid with pearl	8 00
Maple, plain finish, patent head	7 00
Maple, inlaid with pearl	10 00

VIOLINS.

Italian, imitation old, plain, plain trimmings	6 00
Italian, imitation old, good, inlaid trimmings	8 00
Italian, imitation old, fine, inlaid trimmings	11 00
French, fine model, plain, full size, extra quality, ebony trimmings	12 00
French, richly inlaid with pearl on edges and back, ebony trim'gs	20 00
Extra fine copies of various old Masters, Amati, Stradivarius, etc., plain finish, ebony trimmings.	25 00
VIOLONCELLO, fine copy of Amati, finely made, peg head, plain ebony trimmings	35 00



BRASS INSTRUMENTS.

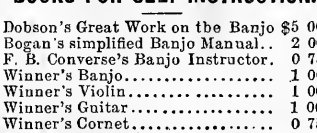
B flat cornet, 3 piston valves, from	$15 00
B flat tenor, brass slide trombones.	21 00
Infantry bugle, C, brass, U. S. regulation, extra mouthpiece	7 50
Cavalry and artillery trumpets, F, brass, U. S. regulation, with extra mouthpiece	7 50
German cymbals, 11 inches, best quality, per pair	15 00
Persian cymbals, 11 inches, superior quality, leather handles, per pr.	25 00

CONCERTINAS.

20 keys, imitation, 6 sides, 5 folds, plain, single reeds	3 00
20 keys, rosewood, 6 sides, 5 folds, concave inlaid, single reeds	5 00
20 keys, imitation, 6 sides, 7 folds, plain, organ	5 00
20 keys, rosewood, 6 sides, 8 folds, plain, organ	6 00

GERMAN ACCORDEONS.

No.		Each.
3	8 keys, single reed, with brass box	$3 00
4	10 keys, single reed, with brass box	4 00
7	8 keys, double reed, with 1 stop	6 00
8	10 keys, double reed, with 1 stop	8 00
45	10 keys, fine yellow box, with 1 stop, 2 rows trumpets, and brass corners	10 00
46	10 keys, fine yellow box, 2 stops, organ and tremola, 2 rows of trumpets, and brass corners	12 00
47	10 keys, yellow box, 2 stops, organ and tremola, large double bellows, and German silver bellows holders and corners	14 00
80	10 keys, fine polished veneered box, fancy key cover, with trumpets, 2 stops	14 00
25	17 keys, 2 stops, organ or tremola, fine tone	16 00
26	19 keys, 2 stops, organ or tremola, fine tone	18 00
27	21 keys, 2 stops, organ or tremola, fine tone	20 00
28	21 keys, 2 stops, large leather bellows, and minor bass, with fancy moulding, excellent tone	25 00
30	21 keys, 5 basses, double bellows	30 00
50	34 keys, 9 basses, double bellows, used by professional players	55 00



BOOKS FOR SELF-INSTRUCTION.

Dobson's Great Work on the Banjo	$5 00
Bogan's simplified Banjo Manual	2 00
F. B. Converse's Banjo Instructor.	0 75
Winner's Banjo	1 00
Winner's Violin	1 00
Winner's Guitar	1 00
Winner's Cornet	0 75
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Schmitz's Kent Bugle	0 75
Bellak's Melodeon Instructor	2 00
Flageolet Preceptor	0 75
Clarionet Instructor	0 75
Tuner's Guide	0 75

P. S.—Any of the above books sent prepaid by mail on receipt of price.

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Song-and-dance Shoes, French, Dutch, and Dyers' Wooden Sole Shoes, etc.

Red, Blue, or Black Dancing Clogs, of best French morocco, fancy stitched and ornamented, with wooden soles, and brass jingles fastened to the soles, with gold bronze around the heel and sides.....per pair $3 50

Dancing Clogs, same colors and make, with jingles neatly set inside the heel and out of sight... 3 75

Dancing Clogs, same colors and make, with ornamented tips of any desired color..... 4 00

Dancing Clogs, same colors and make, with fancy trimmings around the ankle, and ornamented toe tips, any color desired.... 5 00

Red, Blue, or Black Dancing Clogs, with gold or silver leather toe tips 5 50

Red, Blue, or Black Dancing Clogs, with gold or silver leather trimmings around the ankles and toe tips..... 6 00

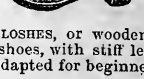
Red, White, and Blue Dancing Clogs, the body of the shoe white morocco, ankle trimmings red, and toe tips blue, or whichever way desired..... 6 00

Gold or Silver Leather Dancing Clogs, of best imported material, very rich looking, and the best article made..... 6 50

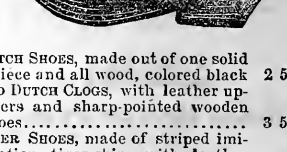
Gold and Silver Clogs, with bells set in the heels..... 7 50

Spring Clogs, any colors, with gold or silver trimmings..... 8 00

BALMORAL Dancing Clogs to lace up above the ankles, any one color, with jingles..... 4 50



FRENCH GALOSHES, or wooden sole low cut shoes, with stiff leather uppers, adapted for beginners... $2 00



DUTCH SHOES, made out of one solid piece and all wood, colored black 2 50

OLD DUTCH CLOGS, with leather uppers and sharp-pointed wooden toes..... 3 50

TIGER SHOES, made of striped imitation tiger-skin, with leather soles 4 50

FRENCH SONG-AND-DANCE SHOES, of fine buff-colored French morocco, made to fit the foot snugly, with projecting wide leather soles to slap with.....per pair 7 00

AMERICAN BURLESQUE SONG-AND-DANCE SHOES, of French buff leather, 15 or 18 inches long 7 00

SANDALS of any desired color 8 00

DYERS' SHOES,

With strong leather uppers and very thick wooden soles, per pair 3 50

Directions for Self-measurement:

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No. 2. Measurement around foot at instep.
No. 3. Measurement around foot over instep.
No. 4. Measurement of length of foot.

N. B.—In addition to the above measurement, it will be necessary to state what size shoe you wear—that is, whether it is a No. 5, 6, 7, 8, 9, or 10; if half sizes, specify that also.

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